

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED : IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 54.—No. 21.

SATURDAY, MAY 20, 1876.

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5d. Stamped.

## HER MAJESTY'S OPERA, DRURY LANE.

Production of "Robert le Diable."—Mdme Christine Nilsson.

THIS EVENING (SATURDAY), May 20, will be performed  
(for the first time these six years) MEYERBEER's grand Romantic Opera,  
"ROBERT LE DIABLE." (The scenery by Mr William Beverly. The costumes by Miss Ansell and Mr Coombe.) Robert, Signor Stagno; Bertramo, Herr Behrens; Ramaldo, Signor Rinaldin; Alberto, Signor Romani; Un Prete, Signor Brocchini; Isabella, Mdlle Von Elsner (her first appearance in England); Elena, Mdme Katti Lanner; and Alice, Mdme Christine Nilsson (her first appearance in that character these six years). Director of the Music and Conductor—Sir MICHAEL COSTA.

Mdlle Tietjens.

On MONDAY next, May 22, "NORMA." Pollione, Signor Fanciulli; Norma, by Mdlle Tietjens.

Mdme Christine Nilsson.—First Appearance of M. Faure.

On TUESDAY next, May 23, "FAUST." Faust, Signor Stagno; Mephistophilis; M. Faure (his first appearance at Her Majesty's Opera); Valentino, Signor Del Puente; Siebel, Mdlle Trebelli-Bettini; and Margherita, Mdme Christine Nilsson.

Mdme Christine Nilsson.—Extra Night.

On THURSDAY next, May 25, second performance of "ROBERT LE DIABLE." (Refer above.)

Mdlle Tietjens, Mdme Trebelli-Bettini, and M. Faure.

On SATURDAY, May 27, "SEMIRAMIDE."

Salvini in "Othello" every Monday, Wednesday, and Friday.

The Opera will commence at Half-past Eight o'clock.

Prices—Stalls, 2s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. The Box office, under the direction of Mr Bailey, where boxes, stalls, and places, also prospectuses of the arrangements of the season, can be obtained; and of all the principal Librarians and Musicians.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 20, will be performed  
"RIGOLETTO." Madames Albani, Scalchi; Signori Monti, Scolari, Grasiani, and Bolis. Conductor—Signor BEVIGNANI.

On MONDAY next, May 22, "LES HUGUENOTS." Mdlle D'Angeri, Mdlle Marion.

On TUESDAY next, May 23, "TANNHAUSER." Mdlle Albani, Mdlle D'Angeri.

On WEDNESDAY next, May 24, "ROMBO E GIULIETTA." Mdme Adelina Patti.

On THURSDAY next, May 25, "GUGLIELMO TELL." Mdlle Bianchi.

On FRIDAY next, May 26, "LE NOZZE DI FIGARO." Mdlle Albani, Mdlle Zard Thalberg, Mdlle Bianchi.

On SATURDAY next, May 27, "LA TRAVIATA." Mdme Adelina Patti.

Doors open at Eight o'clock; the Opera commences at Half-past Eight.

The Box office, under the portico of the theatre, is open from Ten till Five. Prices, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

ROYAL AQUARIUM SUMMER and WINTER GARDEN  
will open to the Public Daily at Twelve o'clock. Fellows and Life Members admitted at Eleven.

Concerts, Vocal and Instrumental, every Afternoon and Evening. Permanent Band of the Royal Aquarium. Conductor—Mr GEORGE MOUNT.

Admission to the Royal Aquarium, One Shilling every day (except Thursday).

Thursday, Half-a-crown, on which day Special Vocal and Instrumental Concerts, both Afternoon and Evening. Musical Director—Mr ARTHUR SULLIVAN.

Admission (including Return Ticket from any Station on the District Railway), One Shilling. Doors open from Noon till Eleven every day.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH.

TENTH SEASON, 1876. The FOURTH CONCERT (Fifty-third since formation of the Society) will take place on THURSDAY, June 16; Weber and Benedict Vocal and Instrumental Compositions forming the first part of the programme. The Society's Concerts afford an excellent opportunity for young rising artists to make their appearance in public. The tenth Soirée Musicale will take place on Wednesday, May 31. Particulars on application to

H. G. HOPPER, Hon. Sec.

## ST JAMES'S HALL, REGENT STREET AND PICCADILLY.

MADAME

## CHRISTINE NILSSON'S GRAND MORNING CONCERT.

UNDER THE IMMEDIATE PATRONAGE OF

Her Royal Highness the Princess of WALES.

Their Royal Highnesses the Prince and Princess CHRISTIAN.

Her Royal Highness the Duchess of CAMBRIDGE.

His Royal Highness the Duke of CAMBRIDGE.

Her Royal Highness the Princess Mary, Duchess of TECK.

His Serene Highness the Duke of TECK.

IN AID OF THE BUILDING FUND OF THE HOSPITAL FOR DISEASES OF THE THROAT, GOLDEN SQUARE, W.

WEDNESDAY, MAY 24,

To commence at Three o'clock.

### Madame CHRISTINE NILSSON

Has the gratification to announce that she will be assisted by the following celebrated Artists:—

\*Mdlle TIETJENS, \*Mdme TREBELLIBETTINI,  
Mr SIMS REEVES, Mr E. LLOYD, "Signor ROTA,  
\*Herr BEHRENS, Signor FOLI,  
THE STANDARD QUARTET.

Pianoforte ... ... ... ... Mr CHARLES HALLE.  
Conductor ... ... ... ... Mr ARTHUR SULLIVAN.

\* By kind permission of J. H. Mapleson, Esq.

### PROGRAMME.

#### PART I.

Quartet, "The Hunter's Farewell"—the STANDARD QUARTET (Mendelssohn);  
Aria, "Sei vendicata, Dinorah"—Signor ROTA (Meyerbeer); Song, "The Garland"—  
Mr E. LLOYD (Mendelssohn); Aria, "Ah fors è lui," "Traviata"—Mdme CHRISTINE  
NILSSON (Verdi); Solo Pianoforte, a. Novallette in F. b. Arabesque in C—Mr  
CHARLES HALLE (Schumann); Song, "The Reaper and the Flowers"—Mr SIMS  
REEVES (F. Clay); Valse, "L'Ardita"—Mdlle TIETJENS (Arditi); Song, "The  
Raft"—Signor FOLI (Pinsuti); Trio, "Vorrei parlar," "Falstaff"—Mdlle TIETJENS,  
Mdme TREBELLIBETTINI, and Mdme CHRISTINE NILSSON (Balfe).

#### PART II.

Duet, "Hai Capricci," "L'Italiana in Algeri"—Mdme TREBELLIBETTINI and  
Herr BEHRENS (Rossini); Song, "Love is bold," words by W. S. Gilbert, first  
time of performance—Mr E. LLOYD (J. L. Molloy); Songs, a. "I fear thy kisses,  
gentle maiden," b. "Sweet Village Bells"—Mdme CHRISTINE NILSSON (J. W.  
Davidson); Solo Pianoforte, a. Nocturne in F minor, b. Valse—Mr CHARLES  
HALLE (Chopin); Serenade, "Stars of the Summer Night"—Mr SIMS REEVES  
(B. Teuse); Song, "Quand tu chantes"—Mdme TREBELLIBETTINI (Gounod);  
Swedish National Song, "Swine herden"—Herr BEHRENS; Swedish Songs—  
Mdme CHRISTINE NILSSON, by special desire.

Conductor—Mr ARTHUR SULLIVAN.

Prices—Sofa Stalls, One Guinea; Stalls, Half a Guinea; Balcony Stalls, 10s. 6d.;  
Balcony, 5s.; Gallery and Area Seats, Half-a-Crown.

Tickets may be obtained at Mitchell's Library, 33, Old Bond Street; Chappell &  
Co., 50, New Bond Street; Ollivier, 38, Old Bond Street; Cramer & Co.,  
201, Regent Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Lacon &  
Ollier, 168, New Bond Street; G. Bubb's Library, 167, New Bond Street; Keith,  
Prowse & Co., 48, Cheapside; A. Hays, 4, Royal Exchange Buildings; and at  
Austin's Ticket Office, St James's Hall, 28, Piccadilly.

[May 20, 1876.]

**HERR ANTON RUBINSTEIN'S LAST PIANOFORTE RECITALS** will take place at ST JAMES'S HALL, on  
 THURSDAY AFTERNOON . . . . . MAY 25.  
 MONDAY AFTERNOON . . . . . MAY 29.  
 PROGRAMME OF FOURTH RECITAL, THURSDAY AFTERNOON, MAY 25.

*Positively the last Recital but One.*

To commence at Three o'clock.

a. Preludes (Rubinstein); b. Fugue (Rubinstein); c. Sonata in A flat major (Weber). a. "Warum," Vogel als Prophet—Abends-Traumeswirren (Schumann); b. Sonata, Op. 111, G minor (Beethoven). a. Nocturne (Field); b. Etude (Thalberg); c. Chanson d'Amour (Henselt); d. Si oiseau j'étais (Henselt); e. Nocturne (Chopin); f. Mazurka (Chopin); g. Valse (Chopin); h. Etudes (Chopin); i. Barcarolle (Schubert-Liszt); j. Roi des Alunes—"Erl King" (Schubert-Liszt); k. Rhapsodie Hongroise (Liszt).

**HERR ANTON RUBINSTEIN'S LAST PIANOFORTE RECITAL** will take place on MONDAY Afternoon, May 29.

Sofa Stalls, 7s. 6d.; Stalls, 5s.; Balcony, 3s. Admission, One Shilling.

Tickets may be obtained of all the usual agents; and of Mr Austin, St James's Hall, 28, Piccadilly.

**MUSICAL ASSOCIATION**, 27, Harley Street, W.—  
 SECOND SESSION, 1876. EIGHTH and LAST MEETING, MONDAY, June 5, 1876. At 5 o'clock punctually, a Paper will be read by LENNOX BROWNE, Esq., F.R.C.S., Edin., Hon. Surgeon and Aural Surgeon of the Royal Society of Musicians, "On Medical Science in Relation to the Voice as a Musical Instrument." The Chair will be taken at 4.30 for preliminary business.

CHARLES K. SALAMAN, Hon. Sec.

**MR OBERTHÜR** has the honour to announce that his MATINÉE MUSICALE will take place at his residence, 14, TALBOT ROAD, Westbourne Park, W., on TUESDAY, May 30, 1876, to commence at Three o'clock precisely. Under the immediate patronage of Her Grace the Duchess of WELLINGTON. Vocalists—Miss Blanche Lucas, Madie Victoria Bunsen, and Herr G. Werrenath. Instrumentalists: Violin—Herr Jos. Ludwig, Piano—Herr Frantzen. Harps—Miss Marion Beard, Miss Viola Trust (pupils of Mr Oberthür), and Mr Oberthür. Conductors—Signor TRAVANTI and Mons. MARLOIS. Tickets, Half a Guinea each. To be had at Lonsdale's, 26, Old Bond Street; and of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

**MISS ALICE FAIRMAN'S MORNING CONCERT**, ST GEORGE'S HALL, W., WEDNESDAY, May 31, at Three o'clock. Vocalists—Madames Edith Wynne, Blanche Cole, Badias, and A. Fairman; Messrs Drummond, Wadmore, and L. Thomas. Instrumentalists—Madame Varley Liebe, Messrs Ganz, Mattei, Richard Blagrove, and F. Chatterton. Conductors—Messrs Ganz, F. KINGSBURY, F. H. COHEN, and S. NAYLOR. Tickets, 10s. 6d., 5s., and 2s.; at Messrs Schott & Co., 159, Regent Street; and at 18, St Peter's Square, Hammersmith, W.

"ALICE, WHERE ART THOU?"

**MR G. COVENTRY** will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" on Monday next, May 22, at the Royal Aquarium Concert, Westminster; and at Mr Wm. Smith's Concert, St George's Hall, Thursday, June 29.

"ALICE WHERE ART THOU?"

**MR GEORGE PERREN** will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at a Morning Concert in Willis's Rooms, and at an Evening Concert in Langham Hall, on Wednesday, June 14.

**REQUIRED**, immediately, in a Gentleman's family in the R country, a NORTH GERMAN PROTESTANT LADY, to Teach and Speak her own language, and to take charge of two or three little girls, ages 9, 11, 13. She must be a first-rate Music Teacher, and a good Pianist. Address—M. D., Post Office, Great Malvern.

**STUTTGART**.—Two English Residents (Sisters) wish to receive as BOARDERS Two or Three YOUNG LADIES studying at the Conservatorium. Terms moderate. Highest references in Stuttgart and in England. Address—A. Z., Poste Restante, Stuttgart.

**HERR SIGISMUND LEHMEYER.**

**HERR SIGISMUND LEHMEYER** (Professor at the London Academy of Music) begs to make known to the Musical Profession and the Public that he is in no connection with Herr Lahmeyer, the similarity of whose name with that of Herr SIGISMUND LEHMEYER's has caused frequent misunderstanding with his friends and pupils. Herr SIGISMUND LEHMEYER's address is No. 7, Store Street, Bedford Square.

**MR G. BENTHAM** begs to announce his return to London for the season. Communications respecting ENGAGEMENTS to be addressed to him at his residence, 15, Cranley Place, Onslow Square.

**MADILLE IDA CORANI** begs that all Applications respecting ENGAGEMENTS be made direct to her Agent and Business Manager, Mr W. B. HEALEY, care of DUNCAN DAVISON & Co., 244, Regent Street, W.

**MR V. ZAVERTAL** will arrive in London next month, and will be open for ENGAGEMENTS as Conductor and Teacher of the Pianoforte and Singing. For references and appointments, apply to Messrs BOOSEY & Co., 295, Regent Street, W.

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**THE MOST BEAUTIFUL SONGS and BALLADS** of the day are those sung by the MOORE and BURGESS MINSTRELS at ST JAMES'S HALL. The words of all these songs are written by the most eminent authors, and the music composed by the most celebrated musicians of the age, including Henry S. Leigh, E. L. Blanchard, Frank Vizetelly, Charles Dunphie, J. B. Thomas, W. Meyer Lutz, John Hobson, &c.

**MOORE and BURGESS MINSTREL SONGS.** The following new and charming Songs and Ballads, just published by the Proprietors, Messrs Moore and Burgess.

Sing me the songs that I loved long ago.	Return of the Exile.
The Piquet.	Glory or the Gravé.
The wild, white rose.	The Alpine Hunter.
A boatman's life for me.	Heavenly Voices.
My Lily.	Gentle Flowers.
Sing, dearest, sing.	The Buckles on her Shoes.
Many weary years ago.	The Flight of the Birds.

May be ordered through any Musicseller, or obtained direct from the Publishers, St James's Hall, post free.

Post free, One and Sixpence.

**SING ME THE SONGS THAT I LOVED LONG AGO.**

Composed by W. MEYER LUTZ. One of the most beautiful and tuneful Ballads introduced by the MOORE and BURGESS MINSTRELS for some time past. Now being sung with immense success at ST JAMES'S HALL. Can be ordered through any Musicseller; or obtained from the Manager of the Moore and Burgess Minstrels, St James's Hall.

**THE FLIGHT OF THE BIRDS.**—An entirely new and charming Ballad. Words written by HENRY S. LEIGH, Esq. Suitable for Alto, Tenor, or Soprano voices. Now being sung by the MOORE and BURGESS MINSTRELS, at ST JAMES'S HALL, with extraordinary success. Can be ordered of all Musicsellers; or obtained direct from the Manager of the Moore and Burgess Minstrels, St James's Hall.

**NEW AND BEAUTIFUL SONGS FOR CHRISTMAS.**—

"Sing me the songs that I loved long ago," "The Flight of the Birds," "The Piquet," and "Sing, dearest, sing." The greatest successes ever achieved by the Moore and Burgess Minstrels. Can be ordered through all Musicsellers; and of the Publishers, Messrs Moore and Burgess, St James's Hall. Post free, 1s. 6d.

**PALL MALL.**—A collection of 15 splendid Old Cremona Violins and Violoncellos, the property of a gentleman, who procured them from different noble owners in Italy.

**MESSRS FOSTER** respectfully announce for SALE, by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY next, the 25th inst., at Two o'clock precisely, Fifteen OLD CREMONA VIOLINS, including four by Antonius Stradivarius, and others by Nicholas Amati, Peter Guarnerius, Guadagnini, &c. This collection is remarkable from the very fine preservation, grand patterns, and tone of the various instruments. On view two days previously, and catalogues had.

**SCHOOL FOR INSTRUCTION ON THE VIOLIN.**  
**HERR CONCERTMEISTER HERMANN FRANKE.**

(Pupil of Herr JOACHIM), has the honour to announce that he holds Classes for Instruction on the Violin, with the view of preparing and educating Pupils for an artistic career or otherwise. The course of teaching includes the study of the best works of all the great composers, &c. There are separate classes for Ladies and Gentlemen. The terms are as follows:

One Month, Two Lessons a Week . . . . . Two Guineas.  
 One Month, One Lesson a Week . . . . . One Guinea.

For Terms for Private Lessons, and all other particulars, apply to Herr HERMANN FRANKE, 1, Bentwick Street, Cavendish Square, W.

N.B.—Herr FRANKE gives free instruction to a limited number of pupils possessing musical talent, who are without the means to pay for their lessons.

**THEORY OF MUSIC (A First Book on the).** By LOUISA GIBSON. Second Edition in Press. "A clear explanation of elementary matters essential to a pianist."—Prof. G. A. MACFARREN. "It cannot but prove a great help to all who teach music to beginners."—Madame S. DOLBY. "I am perfectly charmed with the book, and shall recommend it as a duty."—Dr BENNETT GILBERT. "I think so highly of it, that I would advise every student beginning music to study your book."—F. B. JEWSON, Esq., Prof. R.A.M. "I would earnestly advise many so-called teachers to study the work well."—Dr W. H. LONGHURST, Org. Catherbury. London: MOFFATT, PAIGE, & Co., Paternoster Buildings.

**LANSDOWNE COTTELL'S COMPOSITIONS.**

**MESSRS MOUTRIE & SON** have the pleasure of announcing arrangements with Mr COTTELL, enabling them to publish a New Composition, Monthly (Vocal or Instrumental). The success of his new "Wedding March" has encouraged them in requesting Mr COTTELL to arrange it as a Pianoforte Duet. They anticipate a greater demand than ever for his last Compositions. Pianoforte and Music Saloons, 55, Baker Street, W. Catalogues post free.

**CIRIO PINSETTI'S** New Opera, "IL MERCANTE DI VENEZIA," performed with great success in Italy, is now published complete, for Voice and Pianoforte, price 1s. net, post free. "Donne Gentili" the favourite Romanza, sang by Mr Santley (in F treble clef), post free for 2s stamps. The separate vocal pieces, pianoforte arrangements, &c. RICORDI's Dépot of Italian Music, 23, Charles Street, Middlesex Hospital, London, W.

## ROYAL ITALIAN OPERA.

Last week there were repetitions of *Tannhäuser*, *Lohengrin*, *L'Elisir d'Amore*, and *Lucia di Lammermoor*, besides a special performance of *Un Ballo in Maschera*, to which reference was made at the time. By her impersonation of the rich village coquette, Adina, heroine of *L'Elisir*, Mdlle Zardé Thalberg has made another step in advance. It is, perhaps, on the whole, up to the present time, her most finished effort. She has evidently studied the character with care, and so familiarised herself with the music that every passage, whether in the sentimental or the comic vein—the latter being its prevailing characteristic—is at her easy command. As Mdlle Thalberg becomes more accustomed to the stage—which, it should not be forgotten, she trod for the first time scarcely more than twelve months since—she is enabled to make freer use of her exceptional gifts, and, whatever she attempts being done with a certain natural grace, the more unrestricted employment of them the better. Anything in the way of exaggeration in one so young, however prepossessing, would lessen the charm of her assumption. But over-effort is by no means one of Mdlle Thalberg's faults. In *Martha* she was somewhat restrained, as if not feeling quite sure about the ground upon which she stood; but in *Adina* this restraint is entirely thrown aside, and she acts and sings throughout the opera as one who, perfectly conscious of the nature of the task before her, is never at a loss how best to accomplish it. This is equally shown in her interviews with the love-lorn Nemorino, in which, through all her desire to torment, there are occasional symptoms of inward self-reproach not wholly to be suppressed, her flirtations with the arrogant Sergeant Belcore, and her scenes with the charlatan Dulcamara, for whom and for whose vaunted elixir Adina is more than a match. Enough that her conception is highly attractive, and gives signs of such increasing power as to encourage legitimate hopes of still further progress on the part of Mr Gye's youngest and by no means least interesting *prima donna*. The audience accept her Adina with unmistakable approval, demonstrating their sympathy by warm and repeated applause. Mdlle Thalberg's associates in *L'Elisir* are Mdlle Cottini (Gianetta), Signors Piazza (Nemorino), Cotogni (Belcore), and Ciampi (Dulcamara). There are many amateurs who would like to hear a little oftener this most lively and genial of Donizetti's comic operas.

The return of Madame Adelina Patti brought the crowded and enthusiastic audience to which the occasion has long accustomed us. That the opera chosen should be the incomparable *Barbière* surprised no one. Madame Patti has so identified herself with the character of Rosina that it is an ungrateful task for any other artist to assume it immediately after her. True, Rossini wrote the music for a contralto, or, at the best, *mezzo-soprano*; but, of later days, sopranos have contrived to suit themselves to its exigencies (or vice versa); and so long as it is heard efficiently rendered, no one greatly cares. Sontag, Grisi, Sophie Cruvelli, Bosio, and other renowned sopranos, having won laurels in this universally admired part, Adelina Patti has simply followed their example. Her right to do so is unquestionable, especially now that her voice has so marvellously developed its at one period only half-disclosed resources. Such a voice, combined with the artistic skill which, by dint of arduous and unremitting application, its possessor has acquired, is capable of almost anything. A warmer recognition than that which greeted Mdlle Patti on Friday night, at the first tones of her voice, when Rosina shows herself at the window of her jealous guardian's house, could hardly have been wished; and the applause was more and more unanimous when she came before the lamps, in the pretty Spanish costume which besets her so well, looking in excellent health and spirits. Her delivery of the *aria*, "Una voce poco fa"—a soliloquy, whatever the new school may protest, in strict dramatic agreement with the situation and sentiment—was as profusely embellished, as arch and pointed, as ever; the fluency with which she gave its well-known sequel, wherein Rosina boasts of her affection for Lindoro (*Almaviva*), and the means she has contrived for bringing it to a successful issue, being no less remarkable. Acting and vocalisation were here on a par. "Dunque io son," the duet, in which the seemingly ingenuous young ward outwits even Figaro himself, by showing him the letter he was on the point of begging her to write, was equally effective, and equally applauded. To enter into further details about a performance so generally familiar would be superfluous; and we must be content to add that Madame Patti's

brilliant and facile execution of the *Valse* from Gounod's *Mireille*, interpolated in the "Lesson Scene," being enthusiastically encored, she substituted "Home, sweet home" (in English), with which the audience were equally delighted. This many appeared desirous of hearing again; but surely there might be some wholesome restrictions formed against such forced contributions upon artists, distasteful as they are to those who would like to see a favourite opera pursue its course uninterruptedly. At all events, Mdlle Patti was too wise to take the hint. Signor Cotogni was the lively Figaro, Signor Ciampi the sententious Dr Bartolo, and Signor Bettini the gay and easy *Almaviva* we all know. In the part of Basilio, Signor Tagliafico was replaced by another singer, but hardly to advantage. The opera passed off with unflagging spirit, which rarely fails to be the case with a work that never for an instant flags in musical or dramatic interest.—*Times*.

*Lucia* was repeated on Saturday, and *Il Flauto Magico* on Monday: *Dinorah* (with Madame Patti) was given for the first time on Tuesday; *Tannhäuser* followed on Wednesday; the *Barbière* came again on Thursday; and last night there was a third performance of *Martha*, with Mdlle Thalberg (better and better) as Lady Enrichetta. This evening, *Rigoletto*—with Mdlle Albani.

## HER MAJESTY'S OPERA.

Since we last wrote about the doings at this theatre there have been repetitions of *Faust*, *Semiramide*, and *La Traviata*. In consequence of Signor Stagno's illness, the part of the hero in the first-named opera was undertaken by Signor Fancelli. Mdlle Tietjens, adding Norma to her *Semiramide* and *Lucrezia*, has thus within a short period appeared in three high tragic parts, of which she holds undisputed possession. In all three her great merits have been acknowledged as freely and heartily as ever. Amateurs are now anxious to see and hear her in the *Medea* of Cherubini, the revival of which at Her Majesty's Theatre, in the Haymarket, thanks to her superb assumption of the Colchian Priestess and Magician, made so lasting an impression some years since. In characters like this, and Beethoven's Leonora, she is without a competitor; and, during the brief season she has before her, her many admirers have some right to expect a renewal of the pleasure derived from her exceptional impersonation of them both. Meanwhile, the public gladly welcome her once more in another and very different Leonora from that of Beethoven's *Fidelio*—the Leonora of Verdi's *Trovatore*; but such pourtrayals by no means reach the limits of her ambition. It soars higher, and sustains its flight with ease. How pleased every frequenter of the Opera is to see Mdlle Tietjens back again in England, and to learn that no persuasions could induce her to abandon a country where she has earned so much of her renown, is evident from the cordial reception with which she is greeted at every one of her performances—Norma, the characteristic features of which stand in want of no fresh description, like the rest. No one at present before the public can look, act, or sing the part of the Druid Priestess as she does, and no one seems anxious to emulate her. The other leading characters in *Norma* were assigned to Mdlle Bauermeister (Adalgisa), Signor Fancelli (an excellent Pollione), and Herr Behrens (Oroveso). The second representation of *La Traviata* (on Saturday) was honoured by the attendance of the Prince and Princess of Wales, who, accompanied by the Duke of Edinburgh, unexpectedly appeared shortly after the beginning of the second act. Sir Michael Costa immediately stopped the performance; the whole audience rose and cheered the Royal visitors with unanimous and genuine enthusiasm; the National Anthem was played; renewed cheering followed; and then Madame Christine Nilsson, who was on the stage alone, went on with her part, and the opera was allowed to proceed without further interruption.

On Monday, Mdlle Tietjens being indisposed, the *Sonnambula* (with Mdlle Varesi) was substituted instead of *Lucrezia*; and on Tuesday, the *Sonnambula* was again performed. As originally advertised, on Thursday, the opera was *Il Trovatore*, with Mdlle Tietjens as Leonora; Sig. Fancelli as Manrico; Mdlle Trebelli as Azucena; and Sig. Galassi (his first appearance) as Di Luna. For to-night, we are promised the revival of *Robert le Diable*, with Madame Christine Nilsson as Alice, and Mdlle von Elsner (a stranger) as the Princess.

HANOVER.—The Liszt was expected to play at a concert here.

## BACH AND HIS MASS IN B MINOR.

(From the "Times.")

Two great Masses have for very many years been talked of among musicians and connoisseurs as embodying the *ne plus ultra* of art in a peculiar direction—that is to say, of art as applied to the highest form of Catholic worship. We need scarcely name J. S. Bach's Mass in B minor and Beethoven's Mass in D. These, in grandeur of conception and proportions, variety of expression and elaborate development, confessedly excelled all previous and subsequent manifestations of the kind. In vastness of outline, as well as in difficulty of execution, they were equally apart from other things. We all know what obstacles stood, for a lengthened period, in the way of the full understanding of Beethoven's grand inspiration. Even now, for evident reasons, it enjoys but small chance of becoming as generally acceptable, not to say popular, as other works of the master; but it has certainly enjoyed more frequent and better chances of becoming known than the "High Mass" of his illustrious predecessor; and many who had only heard of the latter could, at all events, boast some kind of acquaintance with the former. The two productions, in almost everything save earnest purpose and independence of will, differ as widely from each other as the two musicians to whom the world is indebted for their existence. And this is not so much on account of the ninety years, there or thereabout, which separate the dates of their production as of the entire dissimilarity between the ways in which the two men lived for themselves and worked for their art. Beethoven, though in some respects a kind of voluntary recluse, lived in a populous city, and was in frequent intercourse with the people of mark who inhabited it, many of them being his constant friends and patrons. He was also unmarried and childless. Bach, on the contrary, was a sort of patriarch. The father of a numerous family, he occupied himself in the various places where from time to time he resided, almost unreservedly with music. The number of works he composed is astonishing, and would be otherwise inexplicable, more especially taking into consideration their quality as well as their quantity. For how long a period the major part of them remained unknown, except to inquiring collectors here and there, need not be told. One after another, however, enthusiastic admirers sprang up, who, like our own Samuel Wealey the elder, and, later, Mendelssohn, at Berlin, busied themselves with the Leipzic Cantor, eloquently preached his cause, and made the promulgation of his music something like a religious duty. Aided zealously by other intelligent musicians, over whom they exercised an influence, they succeeded in making his name more and more widely known. Zelter had talked a great deal about Bach to Goethe, &c.; but his young pupil, Felix Mendelssohn-Bartholdy, after vanquishing no end of difficulties, got up for public performance the *Matthäus Passions-musik*, which for nearly a century had lain dead. Joseph Joachim and other enthusiasts followed in the wake of Mendelssohn, and continued their exertions as assiduously as they began them. By degrees the admiration of Bach spread far and wide, and editions of whatever of Bach's music could be obtained were multiplied with surprising rapidity. Now in Germany a Bach Society ("Bach-gesellschaft") has been for some years established, in which many learned and distinguished professors are employed bringing out and carefully editing volume after volume of his works, with the praiseworthy object of publishing all that can be found—printed or in manuscript, sacred or secular, vocal or instrumental—everything, in short, in an *édition de luxe*, which confers honour alike on its projectors and those who, with untiring diligence, are carrying out the scheme. Nor have our musicians and amateurs in England been idle in the matter. No one took a deeper interest in Bach's music than the late Sterndale Bennett, to whom we owe the first introduction of the *St Matthew Passion* in this country. Others, like Mr John Hullah, first to give us the splendid "Credo" from the B minor Mass, some quarter of a century ago, and Mr Henry Lealie, who has laboured earnestly at the Motets, deserve honourable mention; while Mr Joseph Barnby has added, *inter alia*, the *St John Passion* to the list. But the catalogue might be largely extended. In any case, Bach has penetrated both into our churches and our concert-rooms, and found in each a genuine welcome. His instrumental pieces for organ, pianoforte (*clavier*), violin, and even violoncello, his orchestral music, his concertos, &c., are becoming quite as familiar among us as their number is legion; the most eminent artists, foreign and native, to signalise any of whom especially by name

would be invidious, delighting to play them upon all occasions. Our organists have time out of mind worshipped at Bach's shrine.

In a country where the name of Handel, Bach's most renowned contemporary (who, strange to say, never met Bach, although they were on several occasions as near to each other as Leipsic is to Halle), has been for so protracted a period a household word, it was only natural that opportunities of making the works of the Thuringian giant better and better known should be seized upon with avidity; and this has been the case. Not only musicians, but amateurs (genuine amateurs), know their Bach, and can either refer to or exemplify him, as occasion may demand. The time seemed, then, ripe for the production, as nearly as possible in its integrity, of a work which those who had studied it spoke of as Bach's masterpiece. In fact, it should have been heard sooner. None the less credit, however, is due to the sixteen noblemen and gentlemen, the majority amateurs, who formed themselves into a committee for the purpose of getting up the public performance of the Mass in B minor in as complete a form, and with as much representative efficiency, as possible; and it is gratifying to record that their expectations have been more than realised. The body of chorus, amateurs and musicians, organised by Mr Otto Goldschmidt, was so carefully and diligently trained by that eminent professor, with the co-operation, if we are rightly informed, of his distinguished lady (who herself sits among the choristers), as to be able, when time came round, to meet all exigencies. An orchestra, too, was engaged, to fulfil what in Bach's great scores is always an important, often an arduous task, Bach's instrumentation being much more intricate than that of Handel, and, as a result, much more difficult to play. Competent solo performers were procured for the sake of the *obligato* accompaniments to some of the airs; while a quartet of singers no less expert was selected for the solo voice parts. Some curtailments in the Mass were considered requisite on account of its great length; additional accompaniments were thought advisable here and there (as, for instance, parts for violins and organ); and alterations in various passages of the orchestration were found inevitable, considering the difference between the formation and capacities of certain instruments in Bach's time when compared with our own. These modifications, however, and some others, are most discreetly contrived, more than one of the accepted German versions of the score having, we are apprised, been consulted by Mr Goldschmidt. Thus all was done that could easily be done for the purpose; and Bach's great work (with the omissions and re-arrangements allowed for) has been given in its original shape before an English audience. The impression created at the first performance was unmistakable, and at the second, when St James's Hall was literally crowded in every part, was even deeper.

Although little authentic information is to be obtained about the actual time at which the Mass was carried on by the author, or under what various circumstances he completed it, it suffices to know and feel that its effect as an entire is sublime. All that can be accurately ascertained is that the two first parts—the "Kyrie" and the "Gloria"—were composed for Friedrich August II., of Saxony, in 1733. About the "Credo" and the other divisions we have yet to learn particulars, and shall know more, perhaps, about them when Herr Spitta supplies what is deficient in the catalogue of C. H. Bitter. But if ever there was coherent unity in a work, it is found in this B minor Mass. From the very beginning it takes firm hold, and never relaxes that hold until the end. Now and then occur some comparatively tame passages, to which we need not refer; they are, however, only short-lived, and the power of the Colossus is immediately made manifest again. That the great musician could look back to the "Kyrie" and "Gloria" which he had vouchsafed to his Catholic Sovereign, and not desire to go on with the work thus nobly commenced, would seem impossible; and the astonishing "Credo," which is the division next following, showed with what fervour he set about resuming his task. It is remarked by C. H. Bitter that the phrase to the words "Credo in unum Deum," led off by tenors, and answered by the other voices in succession, is the melody of one of the old Gregorian Church songs; and a similar though hardly so strict appropriation from the Roman Gradual is noticed by "G." in his programme of the Mass. They may or may not have been intended.

We are not now about to point out in detail the various

numbers, 25 in all, into which the five great sections of the Mass—"Kyrie," "Gloria," "Credo," "Sanctus," and "Agnus Dei"—are subdivided; nor is it requisite to collate the sources whence Bach has derived some of the material for parts of the work in its completed form. What he borrowed for his immediate purpose he borrowed invariably from his own stores—not always the case, by the way, with Handel. Enough that the Mass in B minor is all that its most ardent admirers have pronounced; a masterpiece of form, science, and religious expression; a thing, not for a day, but for all time. Since it has at length been brought forward by amateurs, a sense of obligation will probably induce our musical societies to follow their example. The more we hear of such a work the better.

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#### ROYAL ALBERT HALL.

The grand congratulatory concert in honour of the return of his Royal Highness the Prince of Wales was excellent of its kind, and happily not too long. Of course the National Anthem took the place to which it is accustomed, the arrangement being that of Sir Michael Costa, who was greeted with a hearty welcome on entering the orchestra. The familiar overture to *Der Freischütz* followed, and served to show that the orchestra was as competent as it was strong in numbers. A duet from *La Favorita*, sung by Madame Trebelli and M. Faure, came next; and then Mdlle Tietjens gave, in her most emphatic style, and with great applause, "Ocean, thou mighty monster," from *Oberon*—sung in English to Mr Planché's verbal text. The chorus, "Ye mariners of England," by the late Mr Hugo Pierson, accompanied by orchestra and organ, was effectively sung by the Royal Albert Hall Choral Society, and appeared much to the taste of a certain section of the audience. The romance from the last act of *Dinorah*, admirably sung by M. Faure, was in pleasing contrast with what preceded it, although too refined and expressive for the place it occupied. A new unaccompanied part-song, entitled "Welcome," composed by Mr Joseph Barnby, to verses by J. M'Kinlay, expressly for the occasion, pleased so much that it was encored and repeated. The part-song is genuine of its kind, and its execution by the chorus, directed by the author himself (in court costume), did it every justice. The quartet from the first act of *Fidelio* (Mdlle Tietjens, Madame Trebelli, Mr W. H. Cummings, and M. Faure), and a *rondo* from Rossini's *Italiana in Algeri*, sung with artistic finish by Madame Trebelli, were the next two vocal pieces. The brilliant overture to *Zampa*, brilliantly executed, immediately succeeded these, and gave way to the "Inflammatus," from Rossini's *Stabat Mater*, declaimed, as she always declaims it, by Mdlle Tietjens. The concert terminated with "God bless the Prince of Wales" (solo by Mr Cummings), in which Mr Brinley Richards would seem to have supplied us with a second national anthem. This was loudly cheered, as were the Prince and Princess of Wales (who patiently waited to the last), on quitting the Royal box.

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**DRESDEN.**—Herr Brill's opera of *Das goldene Kreuz* has been successfully produced at the Theatre Royal.

**ORLEANS.**—One feature of the recent festival in honour of the Maid was the opera of *Jeanne d'Arc* at the theatre. But it was not M. Mermet's work, lately brought out at the Grand Operahouse, Paris. It consists of only two tableaux. Both the author of the libretto, M. Besson, a member of the local press, and M. de la Chaussée, conductor at the Theatre, are natives of the place. They have called their joint production a *Mélopée historique*; it is a kind of oratorio, with costumes and scenery. In his poem, M. Besson's object has been to exhibit the first celebration of the deliverance of Orleans in the 15th century, and, shortly afterwards, the execution of the heroine of Vaucouleurs. A series of stanzas sung by the principal artists narrate her adventures. The chorus replies to the words of the singer, and manifests a lively interest in them. M. Courtois, the bass, greatly distinguished himself by the way in which he rendered the description of the battle and the taking of the town. The scene of the consecration is confided to the violoncello. The triumphant blast of the trumpets announces the ceremony at Rheims. The capture of the Maid at Compiègne is given to the baritone. Suddenly the orchestra begins a majestic funeral march. This is the execution. The five solo singers combine to form a quintet, in which the chorus gradually joins. The phrase grows, and assumes a triumphal tone. The second tableau then presents us with the stake at Rouen in a highly effective apotheosis.

#### MUSIC IN INDIA.

(From our own Correspondent.)

Miss Alice May and Mr G. B. Allen have been detained by legal proceedings through an accident in Bombay, by which they have lost nearly a thousand pounds worth of property. They gave another performance on Saturday, which was brilliantly attended. The ladies and gentlemen of the Philharmonic Society assisted on the occasion, to show their respect for Miss May; Mrs Colonel Weldon kindly leading the sopranos. The Commander-in-Chief took the performance under his special patronage, although, unfortunately, he was unable to be present. Dr Charles Maclean played an *aria con variazione* in excellent style; Miss May gave the "Jewel Song" from *Faust* (in character), and also the "Vision Scene" in *Satanella*, and sang "The power of Love" magnificently; after which the Philharmonic members gave Pinsuti's "Spring Song," and Benedict's "Old May Day." Mr Allen played an extempore pianoforte solo, introducing a new waltz ("The Madras Waltz"); and Miss May brought a delightful evening to a conclusion by singing G. B. Allen's "Twas long, long since in the spring-time" (the first song, by-the-bye, she ever sang in Australia) and his "Little bird, so sweetly singing," which was encored, when she sang the old English ballad, "Where are you going, my pretty maid?"

It appears there is likely to be an important case evolved from the unfortunate loss Miss May has sustained in her private and professional wardrobe by the sinking of the boat in landing them from the steamer Patri, through encountering a fishing stake stuck in the mud, which pierced its bottom, and the boat immediately sank. The steam company and the landing boat company repudiate any liability, and the lawyers say it is the Harbour Commissioners (*i.e.*, Government) that are to blame. Much interest is felt in the case, as it is one likely to affect us all one time or other, besides which we all hope that Miss May will not have this to add to her already too heavy losses in India.

Madras, April 10th.

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#### MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

The past month has been a most eventful one in the musical world of Melbourne. The long-desired and anxiously-looked-for appearance of Mdlle Ilma Di Murska in opera took place at the Prince of Wales Opera-house, and the music-lovers of Victoria have reason to be grateful to that enterprising and popular *impresario*, Mr W. Saurin Lyster, for the banquet he has provided for them. Mdlle Di Murska is the greatest *cantatrice* who has ever visited these shores; and, although her performances on the concert platform were marvellous, her operatic performances have been something beyond praise. Her operatic season was necessarily short, on account of the commencement of the dramatic season of Mr J. K. Emmet, the Anglo-German comedian. The operas in which the great vocalist appeared were *Lucia di Lammermoor*, *Faust*, *Il Trovatore*, *La Sonnambula*, and A. Thomas's *Hamlet* (the mad scene). Mdlle Di Murska made her final appearance in Australia on the 20th inst., when she assisted at a concert in the Town Hall, Melbourne, for the benefit of Mr Julius Hertz. This morning the melancholy intelligence was announced of the death of Mr Alfred Anderson, R.A.M., who was married to Mdlle Di Murska in Sydney only a few weeks since. Mr Anderson was a native of Sydney, completed his musical education in Paris, and, in Europe, became a great favourite of the Duke of Edinburgh, with whom he came to Australia in the Galatea. He was a young man, and an accomplished pianist. He is much regretted.

Madame Fannie Simonsen, a French vocalist, and an old favourite in Melbourne, who recently returned to Victoria with her husband, M. Martin Simonsen, after some years' absence, made three or four appearances at the Opera-house, prior to her departure for an inter-colonial tour with a company which her husband has formed. She appeared in the *Grand Duchess*, the *Bohemian Girl*, and *Maritana*. Madame Simonsen was the first "Grand Duchess" in Melbourne, and has had no rival since.

Melbourne, Australia, March 22nd, 1876.

J. T. L. F.

**MAGDEBURG.**—The new theatre was inaugurated with Göthe's *Egmont*. The first two operas were *Der Freischütz* and *Fidelio*.

## PARIS SCRAPS.

(From our Parisian Scrapper.)

The libretto of *Dimitri*, the new five-act opera just produced at the Opéra National Lyrique, is due to the pen of M. de Bornier, aided by M. Carvalho—who assisted M. de Bornier to trace out the plot—and M. Silvestre, “a true poet,” as we are informed by a note affixed to the book, “whose knowledge of music enabled him to fit the verses of *Dimitri* to the grand and learned music of M. Joncières.” M. de Bornier is the author of the now famous tragedy of the *Fille de Roland*, so successful at the Théâtre Français. M. Carvalho, as every one knows, is a man of long theatrical experience; and M. Silvestre—well, M. Silvestre, as we learn from the note just quoted, may boldly claim to be regarded as “a true poet.” From such a literary triad, the public had a right to expect something extremely good, the more especially as there was a fourth author who had a good deal to do with the work, though his name is not mentioned in the bills. I allude to a certain Schiller (Johann Christoph Friedrich), who, in his days, wrote sundry works, some of which, such as *Die Räuber*, *Wallenstein*, *Don Carlos*, and *Das Lied von der Glocke*, have excited a certain amount of attention. But the public were doomed to be rather disappointed. Though M. de Bornier has freely laid under contribution an unfinished tragedy of the said Schiller’s, entitled, *Demetrius*, *Dimitri* is neither particularly interesting nor particularly intelligible. The following is an outline of the plot, freed from the episodes:—

At the death of Ivan the Terrible, his two sons are left to the care of Boris Godounoff. One soon dies a natural death, and Boris, who aspires to the throne, charges the Count de Lusace, a confidential agent of his, to kill the other, Dimitri. Neither history nor M. de Bornier tells us whether the Count really carried out the sanguinary order; but, at all events, fifteen years subsequently we find the real Dimitri, or a youth falsely bearing his name, in a monastery, whence the Count de Lusace comes to fetch him, for the purpose of setting him up against Boris, and placing him upon the Russian throne. Deceived by Boris, who has failed to fulfil his promises to him, the Count has turned against his former patron, and made common cause with the Princess Wanda, who loves Dimitri, and wishes to see him arrayed in the imperial mantle. But Dimitri loves another, the fond and gentle Marina. Supported by the King of Poland, Dimitri raises a large army, and marches to the walls of Moscow, whither Boris has fled for refuge, but where he meets with his death. After his rival has thus been swept from the path to the throne, Dimitri imagines that there is nothing to prevent his sharing the latter with his beloved Marina. But the Count tells him that he must give up Marina, and marry Wanda. If Dimitri refuses, the Count will denounce him as an impostor, substituted for the real Dimitri, who, despite everything asserted to the contrary, had been murdered in obedience to the behest of Boris. Lashed into fury, Dimitri plunges his dagger into the Count’s breast. We are now in Moscow. Dimitri believes he will shortly share the throne with his beloved Marina. But the Count has not been killed by Dimitri’s dagger. Nursed by Wanda, he has recovered, and spread abroad doubts as to Dimitri’s parentage. When Dimitri is about to ascend the steps of the church, the Archbishop stops him, and appeals to Marpha, Ivan’s widow, to swear upon the Bible that the young man is really her son. Marpha’s conscience will not allow her to do so. Her mind is racked with doubt. She hesitates and turns away. The people cry out in fury that she disavows the would-be Czar, and the Count, taking advantage of the opportunity, fires, and lays his victim dead at his feet. Here there is more than one point of resemblance between Marpha and Fides in *Le Prophète*.

With regard to the music, I will begin by quoting the composer’s own words:—

“At the present day, dramatic and symphonic music appear to have reached their utmost limit; the latest works of Beethoven and of Wagner have exhausted all the combinations of which modern German art was susceptible. What remains to be done by those who come after them? Must they set about gleaning a few ears left in the fields whence the great masters preceding them have carried off the crops? It is for this reason that, after studying the popular songs of Russia and the operas of Russian composers, we conceived the idea of writing a score for a book which should reproduce some great historical fact connected with this nation. While composing

*Dimitri*, we have endeavoured to appropriate the simple and touching style of these naïve melodies, at the same time allowing the orchestration and the harmony to preserve the important part they play in modern music. Hence the astonishment of the few persons to whom we have shown our work. ‘Nothing of Wagner,’ recently wrote one of our colleagues on the press. Yet we have not renounced our convictions; and if, in our score, the public fails to find the formulas of the great German master, the explanation is that, having to treat a Russian subject, we thought that, to come near truth, we were bound to borrow the style and character of the folk-songs of Muscovy.”

That M. Joncières has borrowed “the style and character of the folk-songs of Muscovy,” I am not only unprepared to deny, but I am even ready to assert that his borrowing has not ended there. He has been as ready to borrow as ever was Sultan Khedive, or South American Republic. Meyerbeer, Verdi, and Gounod, not forgetting R. Wagner himself—despite the asseverations contained in the remarks I have quoted—are there to prove the fact. Whatever may be the case in days to come, at present M. Joncières permits memory to act too frequently as a substitute for fancy. Yet M. Joncières possesses undoubted talent, and may end by being original. Because a man makes his first essay in the art of narration with the aid of corks, we are not justified in prophesying that he will never swim without them. The most successful pieces were, in the first act, a chorus of soldiers; a march of gipsies; and a delicious romance,—

“Pâles étoiles,  
Calme charmant”—

deliciously sung by Mdlle Dalti. In the second act I may single out as best deserving notice a chorus and the Count’s air; in the third, the duet between Marpha and Marina, and Dimitri’s invocation to the sacred city of Moscow. The principal feature of the fourth act is the *scena* in which the Count reveals to Dimitri the fact that he has raised the latter from slavery to the imperial dignity only on condition that the Czar shall still be a slave to the man who has elevated him so high. The fifth act is remarkable for a triumphal march—which smacks strongly of *Lohengrin*—and a duet between Dimitri and Marina.

M. Joncières has been fortunate in his artists. Mdlle Dalti was an interesting Marpha. Mdlle Engalli, who possesses a fine mezzo-soprano, might have made more of the part of Marpha, but she is a novice on the stage, and will, doubtless, improve with time. M. Duchesne, as Dimitri, ended satisfactorily, if he did not begin so. M. Greese lent due importance to the Archbishop. But the largest need of praise is due to M. Lasalle as the Count. The chorus and band were well up to their work; the dresses and scenery, all that could be desired.

Of M. Massenet’s music to *Les Erynnies* at the same theatre, and of *Les Amoureux de Catherine* at the Opéra-Comique, I reserve my account till next week. For the present, I content myself with recording that they were both successful.

## ST GEORGE’S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

## THURSDAY EVENING, May 18th:—

Organ Sonata—(No. 2, E flat major)	...	C. Fink.
Romanza, “Lonely though I wander” ( <i>Preciosa</i> )	...	Weber.
Prelude and Fugue, with Chorale—(E minor)	...	Mendelssohn.
Allegretto Scherzoso—(“Bunte Blätter,” No. 9)	...	Schumann.
Fantasia—(E flat major)	...	W. T. Best.
Marche Cortège ( <i>Les Huguenots</i> )	...	Meyerbeer.

## SATURDAY AFTERNOON, May 20th:—

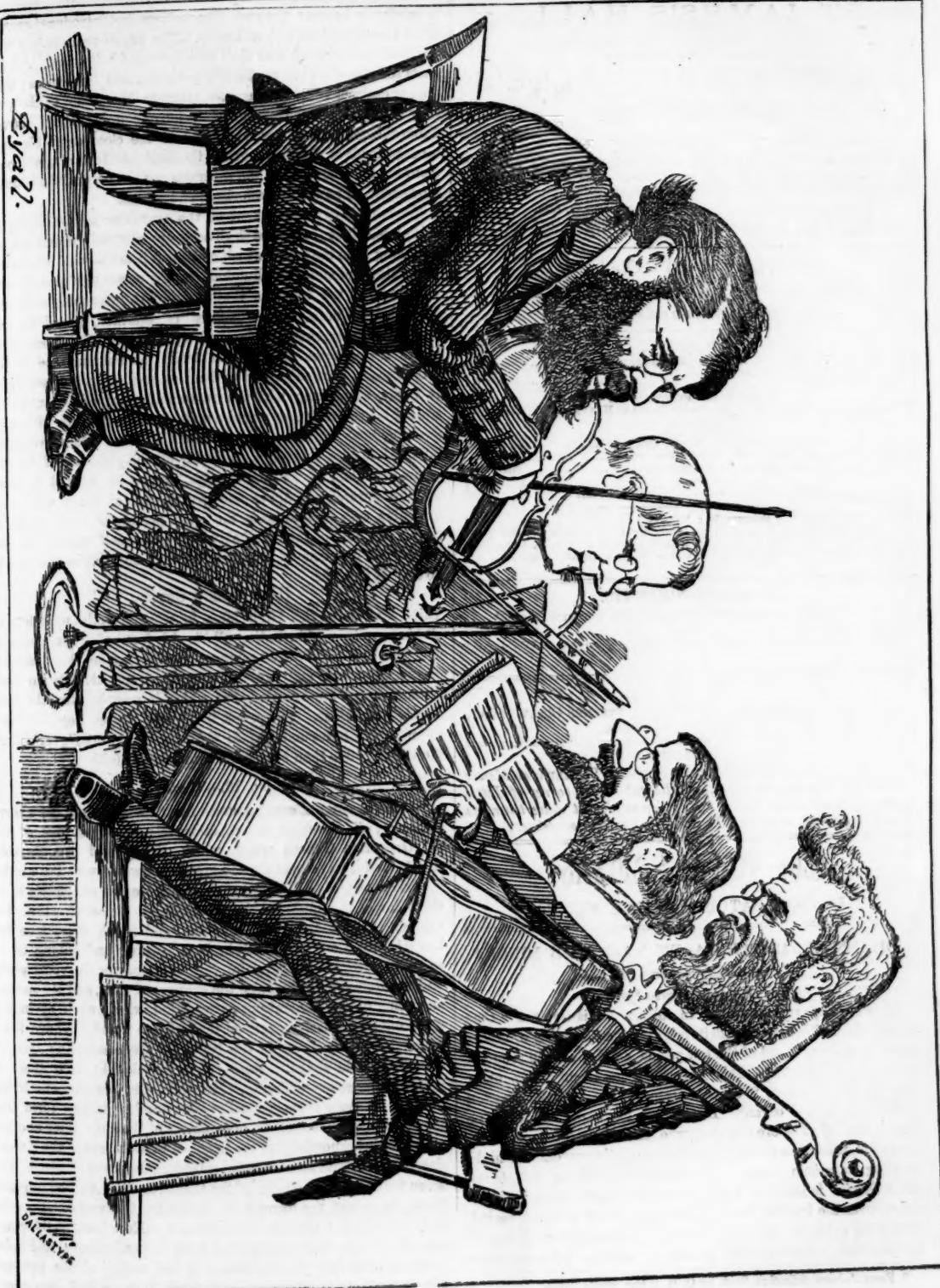
Rhapsodie sur Cantiques Bretons—(No. 2)	...	C. Saint-Saëns.
Andante from the Trio in C minor—(Op. 66)	...	Mendelssohn.
Marche Religieuse—(E major)	...	F. Lutz.
Pastorale et Grand Chœur pour l’Orgue	...	Th. Salomé.
Andante—(F sharp minor)	...	S. S. Wesley.
Overture—“Jubilee”	...	Weber.

MARSEILLES.—M. Campo-Casso, the ex-manager of the Théâtre Royal de la Monnaie, Brussels, and an unsuccessful candidate for the managerial throne of the Théâtre-Lyrique, Paris, and the Opéra-Comique, also in Paris, has at length settled here. He has been appointed manager of the Grand Théâtre, with an annual grant, increased by the Municipality to 230,000 francs.

May 20, 1876.]

THE MUSICAL WORLD.

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Director, Mr S. Arthur Chappell.

[May 20, 1876.]

**ST JAMES'S HALL,**  
REGENT STREET AND PICCADILLY.

**MR CHARLES HALLE'S**  
*Beethoven Recitals.*

MR CHARLES HALLE has the honour to announce that the remaining FIVE of his SIXTEENTH Series of PLANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 26, 1876.  
FRIDAY, June 2, ..  
FRIDAY, June 9, ..

FRIDAY, June 16, 1876.  
FRIDAY, June 23, ..

**FOURTH RECITAL,  
FRIDAY AFTERNOON, MAY 26.**

*To commence at Three o'clock precisely.*

**PART I.**

SONATA, quasi Fantasia, Op. 27, No. 1—**MR CHARLES HALLE**... *Beethoven.*  
SONGS { "Jungling an der Quelle" } ... *Schubert.*

Mdlle THÉKLA FRIEDLANDER.

SONATA, quasi Fantasia, Op. 27, No. 2—**MR CHARLES HALLE**... *Beethoven.*  
PART II.

GRAND SONATA (The Pastoral), Op. 28—**MR CHARLES HALLE**... *Beethoven.*  
SONG, "Sei nur still"—Mdlle THÉKLA FRIEDLANDER ... *Frank.*

SONATA, Op. 29 (or 31), No. 1—**MR CHARLES HALLE**... *Beethoven.*

Accompanist ... *Mr Zerbini.*

Prices—Sofa Stalls, 7s.; Balcony, 3s.; Area, 1s.  
Tickets at Chappell & Co.'s, 50, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays', 4, Royal Exchange Buildings; and at Austin's Ticket Office, 28, Piccadilly.

**TO CORRESPONDENTS.**

J. T. L. F. (Melbourne).—We accept with pleasure the offer of our correspondent.

X. T. R.—Received. Any musical notes acceptable. We do not know P.

**DEATH.**

On May 16, at Elsham Road, Kensington, STEPHEN OCTAVIUS JAY, son of the late JOHN JAY, Mus. Doc., of Chelsea.

**NOTICE.**

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & CO.'s, 244, Regent Street, corner of Little Argyll Street (First Floor).* It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, MAY 20, 1876.

**JOHANN SEBASTIAN BACH'S MASS IN B MINOR.\***

(Continued from page 340.)

No. 11.—*Cum Sancto Spiritu.*

In full pomp and grandeur, in solemn brilliancy, the "*Cum Sancto Spiritu*" breaks in with its mighty tones, as a song of praise, upon the gloomy mood of the last period, amid the shrill sound of the trumpets and the briskly developed movement of the other instruments (2 flutes, 2 oboes, a bassoon, the stringed quartet, kettle drums, and organ). Dogmatism has vanished. It is no longer the Priest before the altar, who, turned away from the congregation, utters the sacred formulas in mystic prayer. In high-swelling harmonic pomp, and echoing upwards in rich tones, the "*Gloria*" is heard, and the long-drawn chords of the "*Patris*" sweep over the broken tones of the bass. Then a fugued period, with a far extended fiery motive, which, in a magnificently figured continuation, towers up with greater and greater boldness, comes

\* From Johann Sebastian Bach, by C. H. Bitter, Berlin, 1865.

in jubilantly between the rest. The motives first introduced answer in all their grandeur and sublimity. The fugue again enters into the tone-masses which soar aloft with increased brilliancy. All the parts seem to rival one another in grandeur and brightness; they appear desirous of surpassing each other in the praise of God, till they again meet in the mighty succession of chords at the "*Patris*". From this point they are conducted to the close amid the rich tone-garlands of the first soprano, the inspired efforts of the second, amid the melodic dash of the contralto and tenor, and the counter movement, so powerfully affecting, of the bass.

We are lost in astonishment at the grandeur and sublimity of this piece, which continues to re-echo tumultuously in our inmost soul, long after the voices which embodied it are silent. Our heart is elevated and enlarged, illumined by the power of a great genius who, in what the tones, as they swept past, presented to us, has succeeded in unfolding a picture of eternity, grandeur, and almighty power such as we shall seldom see. This piece concludes that portion of the Mass which, as we remarked in the proper place, Bach submitted to the Elector-King in the year 1733. It is not astonishing that this remarkable composer should have treated his subject in so grand a style, and set it forth with such overwhelming brilliancy. He wanted in these two movements, intended for his sovereign, to display all the greatness of his immense mind and of his artistic significance; he wanted to show that he towered far above the great mass of those who were hastening with him towards the open portals of the temple of fame. He did not then probably believe himself capable of surpassing the grandeur of those movements; and yet he was able to do so. It is in the

**III—NICHENE CREED,**

Third division of the High Mass, in which he piles up before us all his rare stores of invention, all his rich fount of productiveness; it is here that, filled with reverent wonder, we see him cast his glance, like a seer and prophet, over time and eternity, to those distant regions the knowledge of which is reserved for the consecrated soul alone. The priest, in fervent prayer, begs the Lord to purify his heart and lips, so that he may worthily announce the Gospel. He then begins the confession of faith.

**No. 12.—Credo.**

"*Credo in unum Deum*" sounds from his lips, and the chorus (D major, *alla-breve*), in the characteristic melody of one of the old Gregorian Church songs, which, firmly and proudly constructed, advance so gravely and grandly, answers with the words: "*I believe in God.*" The five-part fugued period announces in its strict forms the unshakeable steadfastness of belief which the Church requires from her members, and which every true believer in the Lord bears within him. Rising and falling in its excited course, the fundamental bass accompanies the vocal parts. In its movement we recognise the changes of time, and the coming and going of the generations of mankind, which, as if springing again out of themselves, pass on through the world. Above them soars victoriously upwards the belief in the everlasting God, in His immutable shape. Here reigns no doubt; here there is nothing obscure or vacillating. Here all is firm, earnest, and indisputable. As one voice gradually joins another, in like form, like movement, and like melody, one quarter of the globe after another will agree in acknowledging the Lord. But even beyond the Known does Christian faith spread the far-extending shadow of its wings. For when the voices have concluded the theme, in order, twined into new forms, to repeat the formula of confession, the violins also seize and announce it farther in their turn. How beautifully portrayed in this noble movement is unity in multiplicity, and independent mutuality of connection in the variety of the external conditions! It is seldom, even in Bach, that we find this pour-

trayed with such strongly marked clearness and completeness. In grave tones, long sustained, the voices die away at the close.

No. 13.—*Patrem omnipotentem.*

The following chorus (D major, 4-4), four part, comes in with vigorous spirit. "I believe in God, the Almighty Father, who made heaven and earth, the visible and the invisible." The boldly constructed and far extending theme, in which lively faith is expressed no less decidedly than in the preceding piece, is introduced by the bass, while the other voices repeat in rhythmical song, "I believe in one only God." Gradually merging into the other parts, and taking up other motives of similar import, the melody in wonderful concatenations and combinations, amid the bright passages where the trumpet enters into counter melody with the oboes and violins, rises to higher and still higher brilliancy, until, with harmonic fulness and sublimity, it ends in the rich counter-working of all the parts.

No. 14.—*Et in unum Deum.*

A gentle movement, commenced by the two *Oboi d'amore* and the stringed quartet (G major, 4-4) introduces a duet for soprano and contralto. From out canonic turns it rises to melodious song. We feel inclined to exclaim in the words of the Messiah: "Behold, I show you a mystery." Thus do we find here pourtrayed the mystic spell by which God created his Son, of like substance as himself; thus does this rich tone-painting, in the working out and continual renewal of the first motives, present us with unity in a double shape, the inseparability of the Father from the Son begotten by Him. A complete merging of the one into the other. A mutually close connection, carried out to its utmost consequences, of the motives and the parts raise this number to one of the most perfect masterpieces of invention, expression, and realisation. It is not until the end, at the words: "Who for our salvation came down from heaven," that the character of the piece changes. The pure harmonies which we have hitherto heard are developed into a sorrowing form of expression and plaintive successions of chords. The Redeemer is descending from above to suffering and tribulation—from the glory of God into the form of a servant.

Thus does the great master lead us with firm consciousness to those movements in which all the grandeur of his natural powers of representation and conception is so wonderfully exhibited.\*

(To be continued.)

HERR RUBINSTEIN'S third pianoforte recital brought, we understand, considerably over four hundred pounds to St James's Hall. The programme and its performance by the impetuous *virtuoso* were very similar to those of the Wednesday preceding, and the enthusiasm of the audience was, if possible, greater.

\* Mosevius, one of the cleverest and most meritorious writers who have exerted themselves to facilitate the comprehension of Bach's works, says, with respect to the external structure of the duet we have just been considering:

"The duet 'Et in Dominum Iesum Christum' contains in its very plan the 'Ex Patre natum unigenitum,' and 'consubstantiam.' The two vocal parts proceed in canon on the fourth below. Only the first bar comes out in unison, the second part being as it were generated from the first. The fundamental bass from the very outset permits of the imitation in the fourth, first introduced in the second bar. That there is a set purpose herein, we perceive (Score, p. 176) below at 'ex Patre natum,' where, as in the first bar, p. 177, the imitation stands again in unison with the same words as above, and p. 178 the 'Deum de Deo,' also only on account of the high character of the contralto in the octave, two bars further on the 'Deum verum,' p. 179, which recurs consonantly in similar counterpoint," &c.—Otto Lindner, *Zur Tonkunst*. Berlin, 1804. P. 165.\*

We felt bound to insert the above observations to guard against the reproach which might possibly be brought against us of seeking in Bach's works intentions to which the composer himself was a stranger. We seek and find in them only what results equally from their form and purport.

[\* This analysis of Mosevius will be taken *cum grano* by anyone who carefully peruses the score.—ED.]

OCCASIONAL NOTES.

We all know (at least the readers of the *Musical World* know) that Mr Charles Lyall can take heads as few men can; but, *d'après* of a recent performance of *The Lily of Killarney*, in which he highly distinguished himself as Myles-na-Coppaleen, we read the following in a Sheffield paper:—

"Mr Charles Lyall's histrionic powers were never more advantageously displayed than in enacting the half-humorous, half-lackadaisical vagabond, Myles. He was particularly effective in the water cave, and took the famous 'header' with a melodramatic gusto that told immensely."

So that Mr Lyall, comparatively speaking, has advanced a step in his art. Where formerly he took heads, he now takes headers.

THERE is still one *Meistersänger* left in Germany. This last representative of a corporation formerly so celebrated resides at Ulm, the last town which could boast of possessing a guild of those world-famed professors of the joyous art. He is an octogenarian named J. Best. At one time he followed the trade of a locksmith, but afterwards turned gravedigger. All his colleagues were buried by him, and over the grave of each he has sung the farewell song with the remaining members of the fraternity. He now awaits his own turn. He has resigned his post as gravedigger, but spends most of his time at the entrance of the cemetery, where, in his person, must soon repose the last of the *Meistersänger*.

A NEW theatre has just been opened in Magdeburg. The *Magdeburger Zeitung* considered it necessary on the occasion to make a solemn appeal to the public, imploring them to abandon their old and reprehensible habit of taking their overcoats, hats, and sticks into the Theatre with them. There was, however, a reason why the public should hitherto have clung to at least their overcoats and hats. The old Theatre was not heated, and no warmth of artistic appreciation could make up for the absence of stoves or hot-water apparatus. But we fail to see why sticks should have been taken in as well as overcoats and hats, unless their owners mutually maintained the caloric in their bodies by employing the sticks at certain intervals in a free fight, which we do not find recorded to have been the case.

A PIANIST of the mature age of twelve is now astonishing the Viennese. His name is Rosenthal, and he hails from Galicia, the Diet of which province has temporarily voted him a yearly grant in consideration of his unusual musical talent:—

"His style," says a correspondent of the *Neue Berliner Musik-Zeitung*, "at present resembles that of his master, Herr Raphael Joseffy, as a photograph resembles an original picture. But a careful ear can plainly detect the pulsation of independent musical life. In the programme were the names of Chopin, Mendelssohn, and Liszt! To not one of these composers did the remarkable boy fail, in any great degree, to do justice. If art is not changed for Master Rosenthal into a mere milch-cow, a great deal may be expected from him in future. Perhaps a band of patrons may be found to preserve him from the danger to which he is exposed. At any rate, he has had enough concert-playing for some time. Prematurely awakened vanity eats like mildew into gifted youth."

At the present moment juvenile musical phenomena are not confined to Vienna. The epidemic has broken out badly in the City on the Seven Hills. First there is Signorino Krezma, aged fifteen; then the still more phenomenal Luzatti, who numbers only eight springs; and finally, Master Ugolini, who is eleven. We agree with the Berlin *Echo* in the belief that Schiller was not thinking of artists like Masters Rosenthal, Krezma, Luzatti, and Ugolini, when he wrote his well-known line:—

"Hoher Sinn liegt oft im kind'schen Spiel."  
i.e., "Deep sense is oftentimes found in children's play."

AT the fourth Philharmonic concert (Monday) J. S. Bach's Suite in B minor, for stringed instruments, with flute *obbligato* (Mr Oluf Svendsen), was the first piece in the programme. A series of movements all in the same key, this composition shows what effect can be obtained by a real master out of diversity of rhythm. So varied are the seven numbers with regard to each other, that the ear is nowhere oppressed with a sense of monotony.

[May 20, 1876.]

The performance, under the direction of Mr W. G. Cusins, was all that could be wished. The symphony, Mendelssohn's in A minor (the Scotch), and the overture, which brought the concert to an end, that to Mozart's *Flauto Magico*, were both well given. Herr Barth, from the Berlin Conservatorium, played Hensolt's very difficult piano-forte concerto in F minor, with admirable style, correctness, and precision. He was much and deservedly applauded. Herr Barth played on a German instrument (a "Bechstein"), which some extolled, while others disparaged. He is a pianist of the genuine classic school. The singers were Mad. Bianca Blume and Miss Bolingbroke.

THE new opera, *Dimitri*, libretto founded upon a play of Schiller's, music by M. Joncières, has inaugurated more or less successfully the opening of the Paris Opéra-Théâtre-Lyrique (formerly the Gaîté), now under the direction of M. Vizentini. M. Joncières, the composer, is critic as well as musician, a staunch enemy of the Italian and French schools, and an ardent advocate of the theories of Wagner. Nevertheless, according to all accounts, he makes free use in *Dimitri* of the French and Italian masters, whenever it suits his purpose.

AN unpublished composition by Rossini has just been brought to light at Pisa. There is an interesting story connected with it. Rossini was accustomed to work up to an advanced hour of the night, or even to dawn, in bed. On one occasion, as he was writing a duet for *Tancredi*, the paper slipped from his hands and fell under the bed. Anyone else would have picked it up. Not so Rossini, who quietly took another sheet of paper, and wrote another duet totally dissimilar to the first. Some one knocked at the door. It was Rodella, then singing at the theatre. Rossini requested him to pick up the piece of paper which had fallen down. The artist did so. "I have written two duets," said Rossini. "Which do you prefer?" Rodella considered that the first one was the more appropriate. Rossini was of the same opinion, and in a few minutes the matter was settled. The composer despatched the manuscript to the copyist of the theatre, and left, without more ado, to breakfast at the nearest *trattoria*. But Rodella treasured up the other duet. A few months since he died, and it has been found among his papers.

AT the second New Philharmonic concert, conducted by Dr Wyld and Herr E. Ganz, a symphony in G minor, by Gernsheim, was given for the first time in England. We have heard of Gernsheim, both at Mr Charles Hallé's recitals and the Monday Popular Concerts; and this symphony inclines us to the opinion that he excels more as a composer of chamber concerted music than of music for the grand orchestra. It, nevertheless, has very decided merit, and Dr Wyld deserves credit for introducing it to his subscribers. At the same concert Mdlle Anna Mehlig played Schumann's fine piano-forte concerto in A minor superbly, making a genuine impression upon the audience. This young German is assuredly one of the cleverest and most accomplished pianists with whom our public has of late become acquainted; and the oftener she is heard, the more she is liked. Hers is legitimate playing, without hurry or over emphasis, invariably brilliant, and as invariably correct. Such artists are not too numerous, and should be prized accordingly. The overtures to *Ruy Blas* and *Zametta*, with some attractive singing by Mdlle Sophie Löwe, completed a well-selected programme.—*Graphic*.

MDLLE ALBANI AND THE VISIT OF THE PRINCE OF WALES TO THE ITALIAN OPERA, MAY 11TH.—The solo verses of "God bless the Prince of Wales" were sung by Mdlle Albani. The anthem for the heir to the throne was on this occasion, we believe, sung for the first time at an Anglo-Italian Operahouse.\*—*Pall Mall Gazette*.

SALVINI.—This great actor has returned to London. He is giving a series of performances at the Queen's Theatre, under the joint direction of Messrs J. H. Mapleson and Coleman. The play hitherto given has been *Othello*, which is received with all the enthusiasm of last season. One of Signor Salvini's next parts is to be Macbeth, in which all the dramatic world of London is longing to see and applaud him.

\* The first time also when any Welsh music has been heard at an opera!

#### CONCERTS VARIOUS.

MISS H. SASSÉ's *matinée musicale* took place at the residence of Miss Faulkner (Kensington). Miss Sassé distinguished herself by playing compositions by Beethoven, Handel, Chopin, and Mendelssohn, and showed, although a very young artist, that she possesses a clear understanding of the great masters' works. Herr Polonaski, the violinist, played a sonata by Handel, and a cavatina by Herr Raff, with refined taste. Mdlle Rosa and Signor Mattino were the vocalists, and contributed to the charm of the *matinée*, which was attended by a large number of the "upper ten thousand." Herr Sigismund Leh Meyer conducted.

A CONCERT was given on the afternoon of May 17, at Grosvenor House (by kind permission of the Duke and Duchess of Westminster), for the benefit of the Gentlewomen's Self-help Institute, under distinguished patronage. The splendid rooms were crowded by a most fashionable audience. Her Grace the Duchess, and His Grace the Duke of Westminster, Lady Grosvenor, and Lord Grosvenor being present. Mdlle Sherrington sang "Dresden China" with exquisite taste, and the Misses Ferrari were heard to the highest advantage in their appointed songs, Miss Sophie Ferrari being particularly successful in Oberthür's romance, "Je voudrais être." Madame Edith Wynne was much applauded in Sullivan's "Let me dream again"; Mr Cummings and Mr Wadmore were equally successful, and the instrumental performances of Messrs Otto Peiniger, Henry Holmes, Coenen, and Oberthür gave great satisfaction.

SCHUBERT SOCIETY.—The third concert (fifty-second since the formation of the society) took place on Wednesday, May 11th, Spohr's and Brahms' compositions forming the first part of the programme. It was the most successful concert of the present season. Spohr's grand trio concertante (Op. 124) created quite a sensation, so well played was it by Herr Carl Hause (pianoforte), Herr Polonaski (violin), and Herr Schubert (violoncello). The other instrumental compositions included Spohr's barcarolle for violin alone, and the "Song of the Rose," by the same composer, arranged for the violoncello. The vocal pieces were Brahms' "Wiegenlied," sung by Miss Emma Berthold; an aria from Spohr's *Jessonda*, by Herr Paul Werner; recit. and aria from *Faust*, by Mdlle Hamilton Clarke; and a *Lied* by Brahms, sung by Mr Coventry. The second part was miscellaneous, and began with a piano duo concertante (Goltermann), played by Herr Hause (pianoforte) and Herr Schubert (violoncello). Signor Montelli sang a cavatina from *Il Barbiere di Seviglia* (encored); Mdlle Tersi, "Bel raggio," from *Semiramide*; and Signor Bonetti, "La serenata del marinaro," by Mercadante, and a song by Corelli, "Sol che tu m'ami." The rooms were crowded. The fourth concert will take place on Thursday, 15th June, Weber and Benedict's compositions forming the first part of the programme. The tenth *série musicale* will take place on Wednesday, the 31st inst.

MDLLE VICTORIA BUNSEN gave her annual grand morning concert (by kind permission, at the residence of Major Wallace Carpenter) on Monday last. The vocalists were Mdlle Sophie Löwe, Miss Purdy, and Mdlle Victoria Bunsen; Mr Shakespeare, Mr Drummond, Signor Bonetti, Signor Francesco Franceschi, and M. Carlo Bohrer; the instrumentalists: Pianoforte, Mdlle Marie Krebs and Mdlle Felicia Bunsen; violin, M. Claude Jacquinot; harp, Herr Oberthür; and the conductors: Sir Julius Benedict and Mr Ganz, Mr Lindsay Sloper, Le Marquis D'Havet Zuccardi, and Le Chevalier Campana. The programme, well selected, was quite to the taste of Mdlle Bunsen's audience, among whom we observed a number of the *haute noblesse*, who, by-the-by, much to their credit, largely patronise the fair Swede. Mdlle Bunsen (whose "triumphs" during her tour in her native country last year, it may be remembered, we often recorded) gave, with her usual fluency and artistic finish, the brilliant aria, "Non più mesta," from Rossini's *Cenerentola*, and with taste and feeling Mr Ganz's graceful song, "Forget me not." Mdlle Bunsen also joined Mr Drummond in Randegger's admired duet, "Mille Volte;" Miss Purdy and Mdlle Sophie Löwe in Depret's trio, "Trois filles à marier;" and Mdlle Löwe, Mr Drummond, and Signor Francesco Franceschi in a quartet from Flotow's *Martha*. Never was Mdlle Victoria Bunsen more favourably received than on the occasion under notice; and never did this charming artist more richly deserve it, for she was in capital voice, and evidently in excellent spirits. We have not space to enumerate all the doings of the other artists who assisted Mdlle Bunsen, but must be content to mention Miss Purdy's perfect rendering of Sullivan's "It was a dream;" M. Carlo Bohrer's spirited delivery of Randegger's "The Young Mountaineer;" Mr Shakespeare's sympathetic singing of Benedict's "Eily Mavourneen;" Mdlle Felicia Bunsen's and Mr Oberthür's charming performance of a brilliant duet for harp and piano (the composition of Mr Oberthür); and Mdlle Marie Krebs' perfect interpretation of one of Liszt's "Rhapsodies Hongroises." The concert altogether was a great success.

Mr AMBROSE AUSTIN's annual concert is looked upon as one of the attractions of the season, and deservedly so, because an excellent programme and excellent artists are always provided for the occasion. There was no deviation from this rule on Wednesday evening. Mr Austin's well-known urbanity and gentlemanly conduct in the management of the ticket department of St James's Hall have gained him a host of friends, who, to their credit be it said, go in large numbers to his annual concert. Although the counter attraction of the grand "Congratulatory Concert" given at the Royal Albert Hall to the Prince of Wales took place on the same night, St James's Hall was crowded by a brilliant and sympathetic audience, who listened with evident pleasure, shown by repeated and often enthusiastic applause, to the various pieces played and sung. Miss Wilhelmine Gips, Madame Marie Roze, Madame Patey, Mr Edward Lloyd, M. Levilly, Mr Santley, and the "Standard Quartet" were the vocalists; the instrumentalists were Miss Clinton Fynes (pianoforte) and M. Wieniawski (violin). The "features" of the evening were Madame Patey's singing of "I cannot forget" (the composition of Mad. Sainton) and "Meet me by moonlight alone," both of which were encored; for the latter, instead of repeating it, Madame Patey gave "The Minstrel Boy"; Mr Santley "The Stirrup Cup" (Ardith); Mr Edward Lloyd "The Death of Nelson;" M. Wieniawski's masterly performances on the violin; Miss Clinton Fynes' brilliant execution of Liszt's "Rigoletto," and Wollenhaupt's "Scherzo," the fair pianist being unanimously "recalled" after the former. It was a great disappointment to the audience that Mr Sims Reeves, announced to appear, was unable to sing; but to make up for the loss of his valuable assistance, Mr Santley handsomely gave an additional song, "The Vicar of Bray," and, on being loudly "encored," he substituted "Come, cheer up, my lads," which effectually cheered up the audience.

#### PROVINCIAL.

CARMARTHEN.—A capital concert was given on the 11th May by Mr C. Videon Harding (pupil of Sig. Garcia), of London. Miss Llewellyn Bagnall, R.A.M., was successful in "Ombra leggiere" (Meyerbeer), and Miss Margaret Hancock was recalled after Mr Cowen's "It was a dream." The duet, "See the land" (Glover), sung by Miss Hancock and Mr O. Christian, had to be repeated. Mr Harding gave "Once again" (Sullivan), and Mr Christian "The Raft" (Pinsuti). After being encored in "The Gallants of England," Mr Christian sang Gounod's "Maid of Athens." Randerger's popular trio, "I Naviganti," sung by Miss Bagnall, Messrs Harding and Christian, was also encored. The concert was well patronised. Messrs H. Radcliffe and C. V. Harding conducted.

GLASGOW.—Niels Gade's cantata, *The Erl King's Daughter*, was given to their subscribers—the *Glasgow News* informs us—a short time since, at the Queen's Rooms, by the Hillhead Musical Society, under the baton of Signor V. H. Zavertal, acting as deputy for his son, Ladislas Zavertal, at present in Italy superintending the rehearsals of his new opera. Signor Zavertal's style of conducting is sharp and decided. Niels Gade's cantata is no child's play, either for conductor, chorus, or orchestra. It abounds with technical difficulties of a very serious kind, which can only be surmounted by the utmost care on the part of every one concerned. A conductor must be judged by results, and, under this test, Signor Zavertal was more than ordinarily successful. A miscellaneous selection followed the cantata. Among the items was a setting, by Signor Zavertal, of Byron's "The kiss, dear maid," which displayed decided ability on the part of the composer. Mr J. N. Robertson, organist, was the accompanist at the pianoforte.

#### Epigram.

Man wants but little Herr Bülow,  
Nor wants that little long.

CHERUBINO.

LYONS.—M. Pasdeloup officiated last week at a concert given in the Grand Théâtre for the benefit of M. Aimé Gros, the founder and conductor of the Popular Concerts in this town. The programme included, among other things, a Symphony by Mendelssohn, Schumann's "Réverie," and Wagner's overture to *Rienzi*.

HAMBURG.—A fancy fair, or bazaar, was recently held here for the benefit of the *Genossenschaft deutscher Bühnenangehöriger*, which may be described as a kind of German General Theatrical Fund. Objects for sale were forwarded from all parts of Germany. The bazaar was opened for three days, during which 42,000 marks were taken. A number of articles remained on hand, and were to be sold by auction. Altogether, the members of the *Genossenschaft* have reason to be satisfied with the pecuniary success of the undertaking.

#### BENEDICT'S *LILY OF KILLARNEY*.

(From the "Sheffield Advertiser.")

If *The Lily of Killarney* cannot be regarded as a novelty, it is certain that its merits do not yet enjoy the general popularity they are justly entitled to. The perfect representation given to it on Saturday\* has enhanced the value of the work in the estimation of those who had previously tasted of its quality, for even its most "catching" beauties cannot justly receive a superficial classification. All who heard it for the first time must have mingled astonishment with pleasure. We cannot but regard it as the most important of the later contributions to the English operatic stage. Its leading features appeal with special power to British sympathies and tastes. It is, indeed, almost difficult to realise the fact that such music has flowed from the pen of the favourite pupil of Weber. The explanation, however, is easy of discovery. Sir Julius Benedict but a few days ago publicly spoke of the lasting warmth of English recognition of foreign genius; but he modestly ignored one of the chief grounds of his own remarkable success as a composer amongst us. Sir Julius is not merely a naturalised Englishman. He has so heartily identified himself with our national character—and, perhaps, prejudices—as to be worthy the distinction of English composer. *The Lily of Killarney*—to say nothing of other works, such as *St Peter* and the G minor Symphony—is a noble illustration of the force of our argument. Albeit that the orchestration is in an eminent degree fanciful of conception and elaborate of treatment, and notwithstanding that many of the concerted vocal numbers are prodigally studded with chromatic passages, its melodic features are unrivalled for unpretending beauty. The sweet simplicity of the Irish ballad is reproduced in all its native freshness. Not a few of the airs in *The Lily* are worthy of Michael Balfe himself. What can surpass the melodious charm of the serenade and duet, "The moon has raised her lamp above," introduced by Danny Mann, with his boat beneath the balcony of Cregan Castle, and taken up by Hardress?—or the simple exultation of Eily's song, "In my wild mountain valley he sought me?"—or the mournful tenderness of her lament, "I'm alone?" The tenor ballad, "Eily Mavourneen," has long been accepted in the concert-room as a striking illustration of Irish song music. To Danny Mann is allotted many dramatic movements of the highest order. These are chiefly noticeable in the scene in which the crippled servitor of Hardress resolves to rid his master of his clandestinely-wedded wife. The recitative, "A lowly peasant girl," in which the murderous resolve first finds determined expression, creates a strong impression, followed immediately as it is by a lovely *andante*, expressive of Danny's pity and remorse. Another boldly-scored recitative, "Down, cursed scruples," succeeds to this; and the poor fanatical hero-worshipper finally determines to execute his awful scheme of "divorce" in an *allegro* of the highest dramatic significance. At the commencement of the third act Danny, lying ill and raving with fever, introduces a *scena*—which Sir Julius has, by the way, specially written for Mr Santley—marvellously expressive and richly coloured, and, in short, a worthy sequel of the fine music to which we have been referring. The choruses are considerable in number, and are, without exception, of the most ingenious and attractive workmanship. Especially deserving of mention are the rollicking snatches which open the work, the "Tally-ho" chorus, and the unaccompanied chorus of boatmen, which, sung behind the scenes, immediately precedes the exciting incidents of the water cave. We must not either withhold our earnest admiration from the concerted piece which closes the first act, and which describes the attempts of Hardress to get the "marriage lines" from the "Colleen," the frustration of his wickedness by Father Tom, and the kindred fragment illustrative of the accusation of murder preferred against Hardress. Both pieces, interpreted by artists strong enough to grapple with their difficulties, are heard with unrestrained delight.

BRUSSELS.—In reply to an inquiry from the managing committee, the Band of the Guides expressed their readiness to cross the Atlantic and play at the Philadelphia Exhibition. They asked, for the expenses of the voyage and the cost of living, 40,000 francs, not a very high sum for a celebrated band of sixty performers. As the terms offered were much lower, the negotiations led to nothing.

\* By Mr Carl Rosa's Opera Company.

## MUSICAL MADNESS\*

By Flamingo.

(Continued from Page 289.)

"He advanced as he spoke (I too had risen from table), and hissed out the concluding words in a tragic whisper. Ugly visions of the students, with their tattooed noses, foreheads, and cheeks, rose up before me. Musically developed as I am, I should be nowhere with a sword in my hand. I thought I had better give up the idea of teaching this youngster sense, as being hardly worth the while, and, indeed, almost beneath my dignity. So I made him a cool bow, and abruptly, though preserving my stateliness, quitted the saloon. But I inquired of the friendly waiter whether he knew anything of the man's movements; and, on learning he was expected to continue his journey that evening, determined to lock myself in my room, and continue my 'Satires on the Current Musical Articles of the Press,' which is the amusement of my leisure hours; for who could tell?—this mania of his might be so strong that, were we to meet in some of the sequestered walks about, he might attempt my life. The hours passed by, and some one frequently came and tapped at the door. Not intending to be disturbed in my occupation (when finished, my 'Satires' will undermine and convulse the musical world of London), I remained perfectly quiet, and took no notice. If he has caught the fighting mania, I thought, he may call out one of the students or the waiters—any one he pleases; but he shall not have the opportunity of practising upon me. The sunbeams grew longer and redder, faint suggestions of supper floated in at the windows; but I remained heroically at my post, regardless of hunger, in my determination that the world should not prematurely lose a being whose value it may yet be so fortunate as to recognise. At last it was too dark to see to write or read, and, thinking he must certainly be gone by this time, I rose to open the door and reconnoitre, when I saw a letter that had been pushed under the door lying at my feet. It was directed, with many flourishes, to the 'Wohlgemut' Herr Professor Z—, aus London,' and ran as follows:—

"MOST HIGHLY HONoured SIR,—Reflection has convinced me that my forgetfulness of your rash speech this afternoon would be in the interest of the Great Cause: that, as you know not what you said, you could hardly be held responsible for what, from any one else, I should have held as a deadly insult, demanding instant satisfaction. For I firmly believe, after I have revealed to you some of those mysteries which we, His Disciples, feel bound to keep for the present from the world as yet so unprepared to receive them, the first rays of the light of Faith will shine upon your benighted soul.

"Could you but see and talk with him, your conversion would be a certainty! In our mighty Meister you would, as we do, recognise the Christ of Music—Music itself embodied in human form. (I myself hold Misst and Belho to be the Peter and John of his apostles.) And you would, like us, be inflamed by his mystical Phrases—often after reflection still incomprehensible to our feeble intellects. (I am aware that some narrow-minded idiots would object to this simile, but, happily for you and me, we are not of them!)

"Know then, O most highly respected Professor, that the true theories of our Meister are not at present to be made manifest to mankind in general. He hides the Spirit of his great Mission, until, by his writings and compositions, he shall have prepared the soil to receive the seed. Until he came, the world was truly in musical darkness, and even yet knows him not. All those poor old potters, Bach, Beethoven, Handel, Mozart (how weary one is of their very names!) groped a little, feebly, in the dismal obscurity; but the utmost they could do was to His work as work done in the blackness of night to that executed in the broadest brilliancy of the sun. Of course (as he says), men must be gradually brought to see the fallacy of the old nations: error cannot be destroyed in a day, and, feeble infants in their musical development, their minds must be gently prepared for their education, and even humoured at first in their conceits about the so-called classical composers. This wise plan was disclosed to me one day, when, following him reverently through an apartment in His House, I paused astounded to see the visages of those poor old doters gazing down upon me from the walls. The most noble self-sacrificing Being divined my thoughts. With an expression of ineffable benignity that haunted me still, and a deprecating wave of the hand that was in itself sufficient apology for their excessively undue exaltation, he said, 'Poor old fellows, they did what they could,' and passed on.

"And now to tell you a few of his axioms, though I fear it is

almost treasoning to do so. I can only confide in your honour to retain them for the present in the secrecy of your innermost consciousness, meanwhile comforting myself with the thought that a deeply reasoning intellect such as yours will, from what you have already heard of THE COMPOSITIONS, have partially divined them.

"I will select one or two from those which are confided to ordinary disciples. Some there are which are still hidden from all but the chosen few apostles, and these can only comprehend them when in one of the ecstasies that frequently succeed revelation. (Ah, if you could but once witness one of these ecstasies, your conversion would be accomplished without any aid of mine!)

## "AXIOMS.

"I. Melody is a mistake: it must cease to exist.

"True Beauty is what men now call Ugliness, developed to its highest extent.

"(NOTE.—The height of our ambition should be to produce a combination of Discordant Harmonies, which shall be really more discordant than Discord, without being actually Discord.)

"III. Musical ears are now in a savage state, produced by long depravity to what they call "Melody," as well as the mawkish sounds that have hitherto served them in the place of music.

"(NOTE.—Their civilisation to true Beauty of Discordaney and Formlessness must commence: 1stly, by the gradual abandonment of Tune in our works and steady increase of discordant harmonies; 2ndly, by our rapid flight from one beautiful discordancy to another, pausing on none, until astonishment mingled with bewilderment is the prevailing impression at the close of the work. For this mood is the best for initiation. Weak minds (and there are many such), when thoroughly bewildered, take refuge in belief as the easiest solution of their perplexity. Among these we have made many converts, and with certainty look for more.

(To be continued.)

## GOSSEC AND PHILIDOR.\*

(Continued from page 345.)

Gossec to Vitzthum.

"Paris, this 11th February, 1775.

"It is not about *Berthe* that I have the honour of writing to you, though we have neither seen nor heard of M. Pleinchemie.

"It is to talk to you about an artist who might, perhaps, suit you in character parts, that is to say, in what we call here in Paris the Cailleau business. He possesses a fine bass voice, a very happy memory, and a great deal of address in his acting; his face is very well; his general appearance is that of a great fat good-natured fellow. He was very successful in the provinces, where he spent a year, and he has given very great satisfaction in private theatricals in Paris. I entertain no doubt that, if he were under your management for only a year, sir, you would make a very great actor of him. It is in theatre like yours, sir, that an actor can gain fresh talent. I really believe that he would soon do you honour, seeing that he is an ardent lover of hard work. He is an honourable and perfectly steady man; he possessed a small fortune, a part of which he put out in trade. Speculations are often not successful. To save the remains of his little fortune, he has left trade, and resumed the calling of the stage. He is married, and his wife, who comes of a good family, is a very interesting person. She sustains with great shrewdness the chambermaid business in the spoken drama, but she does not sing, possessing no voice. If the man would suit you, that is what we want. He would like to be engaged for Easter. See, sir, whether you can take him, and what salary you could afford, supposing he is accepted.

"I forgot to tell you that he plays very well 'apron parts,' that is to say: low comedy. I shall expect your answer on the subject, sir, and should feel obliged by your making a note of the matter, so that our friend may have time to turn. I beg you, sir, still to continue for me your esteem, and to believe me, &c.,

Gossec, Rue des Moulines, Butte St Roch."

Vitzthum to Gossec.

"The 20th February, 1775.

"SIR,—As circumstances do not allow me to engage the artists whom you are kind enough to bring under my notice, I have the honour of thanking you very sincerely for the interest you are good enough to take in my concerns. To understudy next year the Cailleau business (which M. Compain has played alone till now), I have an artist more than last year, and, in addition, two good men

\* Unpublished Details respecting their Works. Communicated to the Academy Royal of Belgium, by M. Ch. Piot, Correspondent of the Literary Class.

for second business. As for the chambermaids, the actress who plays the duennas, plays also the leading chambermaid business; and, as she is ready and willing, and suffices for the work, I should be sorry to make her share her business with any one else, as she seems desirous of avoiding such a step.

"I hope, sir, that my refusal will not deprive me at some future occasion of the preference with which you have been good enough to honour me on this, and that, when you have a good artist for whom you want an engagement, you will kindly think of me. I shall accept with pleasure every one coming from you, unless contrary circumstances render the thing impossible. I have written to M. Pleincheane, but have had no answer. It is more than probable that he will not send me one, and that I shall in every way be his dupe. As the carnival season, sir, does not allow me sufficient leisure to arrange the matter as regards you, sir, and M. Philidor, I postpone until Lent taking the measures calculated to satisfy you. I have the honour, &c.,

"VITZTHUMB."

*Mad. Philidor to Vitzthumb.*

"*This 9th March, 1775.*

"SIR.—My husband is absent for two months, and has entrusted his affairs to me during his absence. I hasten to inform you that the business with M. Pleincheane is at last terminated. He remitted me thirteen louis which were left, and I gave him a receipt for 600 livres. As regards the score of *Les Femmes Vengers*, I am having it copied out, and will forward it at once for the sum on which you agreed with my husband. I beg you to believe, sir, that the little deficit, for which you were not responsible, has not diminished the confidence which my husband always had in you. But M. de Pleincheane deluded us both, and he paid me only on the 9th of this month. I take advantage of the occasion to inform you that I am, with the most perfect consideration, your very humble and very obedient servant,

"Richer.

"F. PHILIDOR."

*Vitzthumb to Mad. Philidor.*

"*The 23rd April, 1775.*

"MADAME—I am delighted to learn by the letter which you did me the honour of writing to me on the 9th of this month that M. Pleincheane has fulfilled his obligations to M. Philidor. The precautions I shall take in future will protect me from the annoyances which I have experienced through his fault in this business. I have just received the score of the *Femmes Vengées*. I have the honour of thanking you, madame, for the care you were kind enough to take in hastening its transmission. I shall not fail, madame, to inform you or M. Philidor what success it has here after the first performance. I have the honour to be, with the most distinguished consideration, madame, yours &c.,

"VITZTHUMB."

*Vitzthumb to Pleinchesne.*

"*The 11th May, 1775.*

"SIR.—But for the complaints preferred against you by MM. Philidor and Gossac, for neglecting to pay them moneys received, I should have ignored your existence. Mad. Philidor has written to tell me that her husband's claims have been satisfied. But I do not know whether the same holds good with M. Gossac, who has not written to me for some time past. I certainly should never have expected such a proceeding on your part. That I may not be exposed to it a second time, permit me, sir, to break off all dealings with you. I have, moreover, been so little pleased with the works which you have forwarded me in virtue of our agreement that I was not able to turn them to any account. You will find them all in the accompanying parcel, as well as the music of *Rosalie* and the designs for Berthe's costume. The person who hands you this parcel will also pay you the money you have laid out, amounting to 104 livres.

\* Were he still alive, it is highly probable that Gossac, who writes "vous la recevrez" for "vous la recerez," "vous voulés" for "vous voulies," &c., would not carry off the prize at a French Spelling-Bee, were such things invented. But for utter ignorance of orthography, or complete contempt for it, Mad. Philidor certainly bears away the palm. Annexed is the original, *verbal et littéral*, of the above letter:

"Monsieur.—Mon mari est appesens pour deux mois, et ille ma charger de ces affaire en son apesence. Je me priaise de vous faire scavoir que le faire de M. Plainchene est enfin terminer. Ille ma fais à tir treis louis qui restai, et je lui ei fait un recus de 600 liv. Pour la partition des *Femmes Vengers*, je la fais copier, et je la remetré sur le cham pour la somme dont vous aitte convenue avec mon mari. Je vous pris de croire, monsieur, que cette petite quine dont vous n'etiez pas garans, na point diminuer la confiance que mon mari a toujours eu en vous. Mais M. de Plainchaine nous avois leurez tous les deux, et ille ne ma paier que le 9 de ce moi. Je profitte de cette occasion pour vous dire que je suis avec la considération la plus parfaite,

"Votre très-humble et très-obéissante servante,

"Richer.

"F. PHILIDOR."

Herewith all will be terminated between you and me, more to your advantage than to mine. As to *Berthe*, as I am prohibited from bringing out any entertainment without first submitting the book to the Government censor, your work was not allowed to pass as it was in the original manuscript. Having paid for the music, scenery, and wardrobe, I was obliged to have those changes made of which you complain, and thanks to which alone the piece was enabled to bear one performance. I do not know whether I shall be able to give a second this year without making other changes. You will see from this that the success of your piece is neither brilliant nor certain, and that it would have been totally ineffective if it had been left such as you sent it to me. This is all the reply I have to make to the letter which you did me the honour of writing me on the 23rd of last month. I have that of being very perfectly, sir, &c.,

"VITZTHUMB."

#### WAIFS.

CHRIST CHURCH, NEWGATE STREET.—The voluntary choir of this church have presented Miss Amy Cooper with a handsome gold locket, as a token of their great satisfaction with her services at the organ during her father, Mr J. T. Cooper's, late serious illness. Mr J. T. Salmon, honorary secretary of the choir, with very kindly words placed the locket in Miss Cooper's hands, and at the same time expressed the sympathy he and the choir had felt with their excellent organist during his long affliction, and their gratification at his restoration to health. Mr J. T. Cooper responded with hearty thanks, and Miss A. Cooper expressed how charmed and honoured she felt by so unexpected a compliment to herself.

Mr Brinley Richards will give a lecture this evening on ancient music, in connection with the Society for the Encouragement of Fine Arts, in the new concert-room of the Royal Academy of Music.

The flower show which closed at the Westminster Aquarium on Tuesday night was very successful. The collection of flowers, secured by a liberal offer of prizes, fully merited the patronage it received.

At the Opéra-Comique, Paris, a "*lever de rideau*" (operetta in one act), libretto founded by M. Jules Barbier upon one of the tales of MM. Erckmann-Chatrian, set to music by a young and promising composer, M. Henri Maréchal, has won an unquestionable success. There is no diversity of opinion on the subject.

At the annual performance of the *Messiah*, for the benefit of the Royal Society of Musicians, the solo singers were Misses Catharine Penna and Severn, Messrs W. H. Cummings, H. Guy, Wadmore, and Lewis Thomas. Mr W. G. Cusins being, by command, at Windsor, his place as conductor was taken by Mr Arthur Sullivan.

ALEXANDRA PALACE.—The first of the course of lectures on music in the new lecture theatre at the Alexandra Palace was given yesterday by Mr Lindsay Sloper, who read an admirable paper on "Music in England, Past, Present, and Future." In the illustration of this subject Mr Sloper was assisted by Madame Cave-Ashton, Miss Adèle Vernon, Miss Jenny Meenan, Mr J. Cummings, Mr J. H. Pearson, Mr Wilford Morgan, and Mr Maybrick; and these illustrations, with Mr Sloper's piano-forte accompaniment, afforded much gratification to a select audience. On Wednesday next Mr Sloper will lecture on "Thoroughness and Work in Music," and Sir Julius Benedict will follow with lectures on the works of Weber and Mendelssohn. Succeeded, as these will be, by Mr Frederic Archer's lectures on "Beethoven" and "Popular Music," the school of music at the Alexandra Palace appears to have a very favourable prospect.

To lovers of music the practice of encoring is objectionable. Protests have been made against the custom, but it prevails. Scarcely is the opera a month old before it has been found necessary to complain of a glaring instance of encoring at Covent Garden. On the production of *Tannhäuser* the overture was executed a second time. It is difficult to attach blame to a manager, who, in allowing an overture to be repeated, is accommodating himself to the demands of his audience; but, in the interests of music, managers and artists would act wisely in discouraging the practice. At concerts, encoring does not break the continuity of the entertainment, but to repeat the overture to an opera is to spoil the effect intended; while to allow a song to be sung twice is to break the thread of the story, and detract from the interest. What would admirers of the drama feel if *Othello* were interrupted to allow the leading actor to repeat the address to the senators? Yet such a proceeding would be no more absurd than the breaking of the flow of an opera by encoring favourite melodies. People generally care little about the story of an opera, or "encores" would have never become common. It is a custom which lovers of music must desire to see abolished.—*Observer.*

[May 20, 1876.]

Miss Lillie Albrecht gave a morning concert, at Lowndes Square, on Thursday. Particulars in our next.

The "great flower show of the season" was opened on Thursday at the Crystal Palace, when there was also a promenade concert by the Palace choir and orchestra and the united bands of the Scotch Fusiliers and 1st Life Guards.

The National Training School of Music was officially opened at noon on Thursday by the Dukes of Edinburgh and Connaught. The Committee of Management and the professors, including Sir Julius Benedict, Mr Arthur Sullivan, Signor Vianesi, and Herr Pauer, received their Royal Highnesses. Fifty scholars presented themselves, and were formally apportioned off to different professors. Regular training commenced on Friday.

**POSEN.**—Kiel's oratorio of *Christus* was recently performed by the members of Hennig's Vocal Association assisted by solo singers from Berlin and Breslau.

**SALZBURG.**—The performance of Verdi's *Requiem*, under the direction of Herr Otto Bach, at the Mozarteum, went off brilliantly. The executants, instrumental and vocal, numbered four hundred.

**BORDEAUX.**—A new ballet, *Fiammetta*, plot and music by M. Paul Dupuch, of this town, will shortly be given at the Grand Théâtre.—*La Petite Marie* has now run for some five-and-twenty nights at the Théâtre Français.

**DESSAU.**—Herren Stegmann, Ulrich, Weise, and Matthiae, members of the Ducal Band, have organised a series of Matinées for Chamber Music. The programme of the first Matinée included Haydn's "Kaiser-Quartet" and Schubert's Quartet in A minor.

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Irish Emigrant. Friends of my youth.	
<b>BARRI</b> ( <i>Odoardo</i> ). Bright Eyes (S.)	<b>REYLOFF</b> . Over the rolling Sea (Bar.) Pioneer (Bar.)
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<b>CAMPANA</b> . Fearless (Bar.)	
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Feu de joie. Morceau de Salon	5 0	La Sonnambula. (Bellini)	6 0
Gaieté de cœur. Grand brilliant Waltz	5 0	Le Prophète. (Meyerbeer)	6 0
Golden bells. Caprice de Concert	5 0	Les Huguenots. (Meyerbeer)	6 0
Jeunesse dorée. Galop de Concert	5 0	Lucia di Lammermoor. (Donizetti)	6 0
L'oiseau de paradis. Morceau de Salon	5 0	Lucrezia Borgia. (Donizetti)	6 0
La harpe éolienne. Morceau de Salon	5 0	Martha. (Flotow)	6 0
Le jet d'eau. Morceau brillant	5 0	Masaniello. (Auber)	6 0
Les trompettes de la guerre	5 0	Norma. (Bellini)	6 0
Marche des tambours. Morceau militaire	5 0	Oberon. (Weber)	6 0
Maypole dance	5 0	Orphée aux Enfers. (Offenbach)	6 0
Morning dewdrops. Morceau brillant	5 0	Orphée aux Enfers. Second Fantasia (Offenbach)	6 0
Pas de sabots. Morceau caractéristique	5 0	Preciosa. (Weber)	6 0
Pas redoublé. Morceau brillant	5 0	Robert le Diable. (Meyerbeer)	6 0
Reminiscences de Bruges. Le Carillon	5 0		
Sleigh bells. A Canadian reminiscence	5 0		
Tarentelle (Deuxième)	5 0		
The Fairy Queen. Galop de concert	5 0		
The spinning wheel. Spinnlied	5 0		
Une nuit étoilée. Serenade	5 0		
Une perle de Varsovie. Polonaise	5 0		
Valse de fascination	5 0		

#### Miscellaneous Pieces, Transcriptions, Arrangements, &c.

Adelaide de Beethoven. Transcription	5 0
Arditi's Kellogg Valse	6 0
Gounod's Nazareth	5 0
Gounod's Où voulez-vous aller? Transcription	5 0
Gounod's Sérenade. Transcription	5 0
La danza. Tarantella de Rossini	5 0
Mendelssohn's Third Symphony (Scotch). Paraphrase	6 0
Mendelssohn's Midsummer's night's dream. Paraphrase	6 0
Mendelssohn's Hymn of Praise. Paraphrase	6 0
Mendelssohn's Hymn of Praise. Second Paraphrase	6 0
Rossini's Stabat Mater. Paraphrase	6 0
Souvenir de la Madeleine (Wély's Offertoires)	6 0

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